

ISABELLA OF PORTUGAL, QUEEN OF CHARLES V.—SEE PAGE 742.

# BRUCE CONNER

## *Engraving Collages*

1961 - 1990

April 7 - May 6, 2006

Tuesday - Saturday 11 - 5  
and by appointment

## KOHN HUTTER FINE ART

*(formerly Moon River Massage)*

9895 S. Santa Monica Blvd Beverly Hills, CA 90212  
310.843.0007 Tel info@kohnhutter.com 310.843.0009 Fax

# Bruce Conner

# *Tapestries*

*and Drawings, Paintings, Sculpture and  
Wood Engraving Collages*

12 October – 19 November 2005

## **Gallery Paule Anglim**

14 Geary St. San Francisco CA 94108 415.433.2710

Fax 415.433.1501 Email [anglim@gallerypauleanglim.com](mailto:anglim@gallerypauleanglim.com)

Tuesday to Friday 10-5:30 Saturday 10-5



Susan Inglett 100 Wooster Street New York, New York 10012 Phone 212.343.0573 Fax 212.343.0574

ARTIST'S FILE

# BRUCE CONNER

---

WOOD ENGRAVING COLLAGES 1961 TO 1996

7 April 2000 - 20 May 2000

# BRUCE CONNER

DEAD PUNKS AND ASHES

April 7 - May 6, 2000

Reception for the artist Thursday, April 6, 6 to 8 PM

CURT MARCUS GALLERY ■ 578 BROADWAY, NEW YORK 10012 (212)226-3200

# BRUCE CONNER

## *Tapestries*

*Reception for the artist:*

*Saturday, March 27, 2004 5:30 to 7:30 PM*

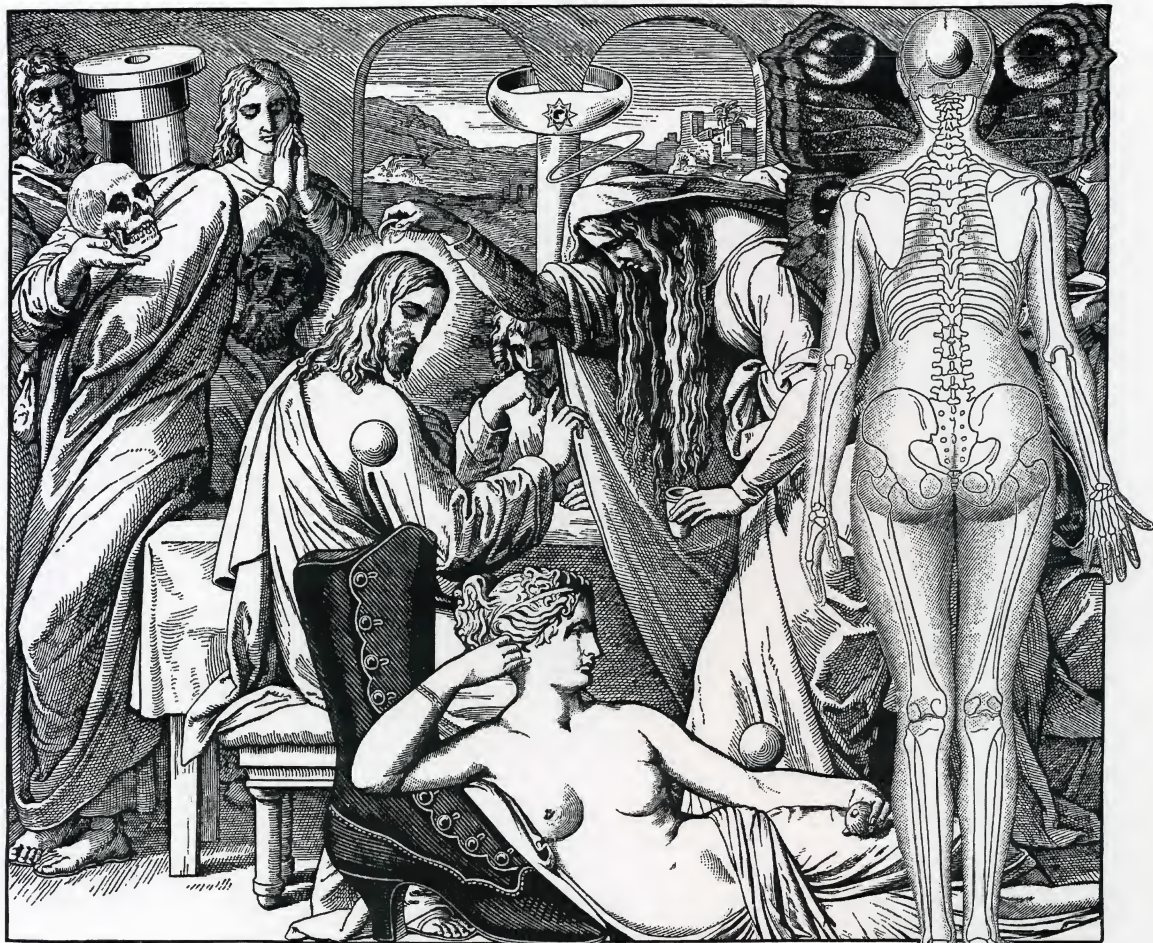
*Exhibition continues until April 24*

MICHAEL KOHN GALLERY

8071 Beverly Blvd Los Angeles CA 90048

323 658 8088 Fax 323 658 8068

info@kohngallery.com www.kohngallery.com



MARY ANOINTING JESUS WITH THE PRECIOUS OIL OF SPIKENARD.

# Bruce Conner

ARTIST'S FILE

7 June – 8 July 2000

*Reception*

*Wednesday, 7 June 5:30 – 7:30 pm*

Gallery Paule Anglim

14 Geary St. San Francisco CA 94108 415.433.2710

Fax 415.433.1501 Email [anglim@sirius.com](mailto:anglim@sirius.com)

Tuesday to Friday 11-5:30 Saturday 11-5

Front: Bruce Conner, *INKBLOT DRAWING*, 9/27/95, ink on paper, 16 x 8 1/2 inches

Inside: Bruce Conner, *WALKIE-TALKIE*, 1959, mixed media assemblage, 33 1/4 x 11 1/2 x 12 inches

©2000 BRUCE CONNER





*Early Assemblages  
and  
Recent Inkblot Drawings*

BRUCE CONNER

September 16 to October 28, 2000

KOHN TURNER GALLERY

454 N. Robertson Blvd. Los Angeles, CA 90048  
Tel: 310 854 5400 Fax: 310 854 5440  
[www.artnet.com/kohn-turner.html](http://www.artnet.com/kohn-turner.html)

San Francisco Art Institute  
800 Chestnut Street  
San Francisco, California 94111

Return Requested

Non Profit Organization  
U. S. Postage  
PAID  
Permit No. 6344  
San Francisco, California

Director  
Los Angeles County Museum  
Exposition Park 7  
Los Angeles, Calif.

Bruce Conner

San Francisco Art Institute  
1963 Nealie Sullivan Award  
Exhibition November 4-22



The Board of Trustees of the  
San Francisco Art Institute  
Announces the Presentation of  
the 1963 Nealie Sullivan Award  
of \$1000 to Bruce Conner

The award, made possible through a bequest of the late Adaline Kent in 1958 and administered by the San Francisco Art Institute, is given annually to a talented, promising and deserving California artist. The grant is unique in several respects. It is given to the artist without stipulation as to project or purpose. The artist does not compete or apply for the award, but is selected by jurors who have an extensive knowledge and understanding of contemporary artists and their work. This year's jury consisted of sculptor Seymour Locks, a faculty member of San Francisco State College; sculptor Harold Paris, a faculty member of the University of California; and painter Mason Wells, a member of the Art Institute's Board of Trustees.

It is difficult to define the characteristics of a completely new sensibility. Intelligence seems to have little to do with it; technical mastery or innovation does not necessarily appear hand in hand with it. What we get is simply a completely new way of seeing the world, which, once communicated to us, never leaves our way the same again. In literature, whose communication is much more direct than that of the visual arts, the appearance of a new sensibility sends a kind of shock wave around the world; one thinks, for example, of the peculiar addition to their understanding shared by all people who have read Kafka, or Celine. In Kafka, intelligence runs high, in Celine not. Celine revolutionized the literary uses of his language, Kafka employed a conventional prose. But both have in common the communication of a way of responding to the world so unique, so entirely new, that no one reading them ever sees the world in quite the same way again as before.

Painting rarely offers us this experience embodied in the work of a single person, though the great schools of painting often communicate, in a manner much less dramatic because much less direct, the experience of a new sensibility. It is all the more exciting then, facing the work of Bruce Conner, to realize that what we are confronting is a uniquely new way of seeing things, a strange re-casting of experience in terms of a sensibility we have not before encountered. It is a rare phenomenon.—*Philip Leider, Artforum magazine.*

Bruce Conner was born at McPherson, Kansas, in 1933. He received the BFA degree from the University of Nebraska and also studied at the University of Wichita, Brooklyn Museum of Art, Kansas Art Institute and the University of Colorado. In 1957 he moved to San Francisco and recently has been traveling in Mexico and the United States.

In the past five years, the assemblage, collage, sculpture and paintings of Bruce Conner have been exhibited in sixteen one-man shows in New York, San Francisco, Los Angeles, Wichita, Chicago, Boston, Mexico City and Milan, as well as in group exhibitions at major museums. His experimental films have been presented at important North American film festivals, and his work appears in many public and private collections including those of the Museum of Modern Art, New York, and the San Francisco Museum of Art. Mr. Conner has won prizes in the San Francisco Art Institute Annuals, the First Mid-West Film Festival in Chicago, and at exhibitions of Religion and Art, Boulder, Colorado, and Church Art Today, San Francisco. His work was exhibited in the 1961 Illinois Biennial; "The Art of Assemblage," Museum of Modern Art, New York; the Dallas Museum of Fine Arts; National Council of Churches Competition, San Francisco; "Fifty California Artists," Whitney Museum, New York; and "Some Points of View, 1962," Stanford University. He is represented by the Alan Gallery, New York; the Batman Gallery, San Francisco; and the Ferus Gallery, Los Angeles.

Portrait of the Artist by Gerald Burchard



ONE-MAN

CONNER

MAR 26 1962

Works By  
**Bruce Conner**

From Bay Area Collections  
March 21 - 31

*Works from the collections of:* Mr. Don Allen, The Batman Gallery, Mr. John Batz, Mr.&Mrs. Ernie Burden, Dr. Alfred W. Childs, Mr. Robert Danley, Jay deFeo, Mr.&Mrs. Eric Ecklor, Mr. and Mrs. Frank English, Green Gallery, Mr. Richard Hagelberger, Mr. Dave Haselwood, Mr. Bob Howard, Mr.&Mrs. Wolfgang Huber, Mr. and Mrs. Robert Lauter, Mr. Robert LaVigne, Mr.&Mrs. Robert Marquis, Mr.&Mrs. Jack Morrison, Dr. Arthur Neuman, Mr.&Mrs. Kenneth Patchen, Mr.&Mrs. Kenneth Rexroth, San Francisco Museum of Art, Olga Sims, Mr.&Mrs. James H. Stearns, Mr.&Mrs. Fred Stitt, Mr. and Mrs. Morton Subotnick.

2222 Fillmore Street San Francisco 15, California U.S.A.

Phone: JO 7-6730 Open Daily: 12:30-6

*Batman Gallery*

LIBRARY  
LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

# BRUCE CONNER

*and Company*

PHOTOGRAPHS, PRINTS & DRAWINGS

*and the premier exhibition of Bruce Conner's*

*newest DVD release*

CROSSROADS

&

LOOKING FOR MUSHROOMS

*March 3 to March 20, 2004*

MICHAEL KOHN GALLERY

8071 BEVERLY BLVD LOS ANGELES, CA 90048

323 658 8088 FAX 323 658 8068

INFO@KOHNGALLERY.COM WWW.KOHNGALLERY.COM

*Front: Bombhead, Baker Day: July 25, 1946, 2002-2003,  
pigmented inkjet on Somerset Velvet Enhanced paper;  
image: 21 3/4 x 19; paper: 26 3/4 x 23 inches*

*Inside: Emily Feather: 11/23/2003, ink on Bristol paper;  
image: 17 x 19 3/4; paper: 21 x 23 7/8 inches*

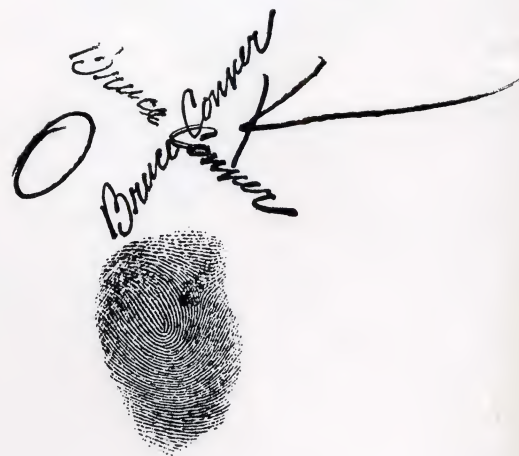
MICHAEL KOHN GALLERY  
LOS ANGELES



TAMARIND LITHOGRAPHY WORKSHOP, INC.

Artist: Bruce Conner  
83 Francis Street  
Brookline, Massachusetts

Dealer: Alan Gallery  
766 Madison Avenue  
New York, New York



BRUCE CONNER, TAMARIND FELLOWSHIP ARTIST: APRIL 1965

During a one-month Tamarind Fellowship in April of 1965, Bruce Conner created fourteen lithographs. The artist chose not to sign his work in graphite pencil as is the Tamarind custom. Instead he fingerprinted the impressions to authenticate his editions.

Conner's largest lithograph (41" x 29") pulled from the stone, reveals his right thumb print (about  $1\frac{1}{4}$ " x  $7/8$ " in size) as the total image. This is placed in the upper left quadrant of the paper and is titled "Thumb Print."

A number of the Conner works are topographical pen drawings printed in green, brown or black. The calligraphy is animated and sometimes clumps into textures of landscape forms. One of these refers to the famed Sunset Strip; the words "Sunset Strip" and "ball" are decipherable in the left and center top of the black drawing which overprints a glowing orange-red background. "Mandala" (black concentric floating circles on Buddhist yellow-orange) is made of textured pen lines twisting and moving within the geometric shapes. Another work titled "THIS SPACE RESERVED FOR JUNE WAYNE" reveals blue lettering against a black field. The lithograph makes comment on the absence of Tamarind's Director during a time when the artist was inconvenienced thereby. The most classically lithographic of the Conner prints is "Rain," a wash landscape with a wide range of grays and black. This work is reminiscent of the webbed black gauze constructions for which Conner is known.

The artist worked with Technical Director Kenneth Tyler assisted by artisan-printers Bernard Bleha and Clifford Smith. Sizes range from  $17\frac{1}{2}$ " x  $7\frac{1}{2}$ " to 41" x 29". Prices for individual impressions are \$45 to \$100 as of this date.

Bruce Conner was born November 18, 1933. He received his B.F.A. degree at Nebraska University, and also studied at the Brooklyn Museum Art School. He has had many one-man exhibitions in this country and in Mexico City, Rome, Paris and London. Conner is also a film maker and has been shown at various film festivals. He is represented in collections of the Museum of Modern Art, the Los Angeles Museum of Art, the Pasadena Art Museum and the Netherlands Film Museum.

LIBRARY  
LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA  
OCT 20 1967



BRUCE  
CONNER  
BRUCE  
CONNER

In this exhibition, there are only twelve works, which might seem to be a very small selection. But there is no such thing as a 'small' Bruce Conner show, when you consider that it took only one work by Conner at the San Francisco Museum to create a scandal that practically disrupted the entire Bay Area.

In spite of the fact that Conner was represented in a major exhibition at the Museum of Modern Art called THE ART OF ASSEMBLAGE, it is difficult to consider his works as pure examples of this species. In an assemblage, the artist uses *objets trouvés* – found objects which have been discarded, but which he finds an aesthetic use for, so that we may see its form for the first time unconnected with its original function.

Bruce Conner's assemblages seem to be composed of *objets perdus* – lost or discarded objects which have been forgotten. Conner retrieves them; but, as Philip Leider says in an article in ARTFORUM Magazine, he does not 'attempt to give them (the lost objects) new life, or to bring to us a new awareness of them.' Rather, 'he throws them into his constructions exactly as they are thrown into drawers or onto the tables of "Thrift" shops.' The objects he uses may comprise scaling pearls, tattered feather boas, bits of lace, marbles, hardware, a length of rubber hose, and, above all, mutilated silk stockings, disturbingly evocative, pulled tightly around his constructions, which often lie in an excrescence of dark wax.

## EXHIBITIONS FOR THE FIFTH FESTIVAL OF THE CONTEMPORARY ARTS

---

### INTRODUCTION

Last year's Festival exhibition, ART BECOMES REALITY, concentrated largely upon the so-called Pop artists, the Cool School. Such artists tend to react to the world around them in a manner which seems to us *déagagé*, even indifferent. They do no public breast-beating over the inequities and vulgarities of everyday life, and would as soon be president of General Motors as artists, if they could manage it. When they turn to mass culture, it is only to embrace it, not to berate it. There is something to be said for this attitude. We, certainly, have gained by it; for, artistically speaking, it has proven to be a rich vein of inspiration.

This year's Festival provides a considerable change in temperature. In it, we see works that directly reflect the artists' emotional involvement with a human condition which they believe to be tragic. What they see surrounding them is a life full of rips and tears, grotesqueries, cruelties, and perversities, which act as a goad to them; and they march to their studios and prepare to do battle against such evils.

These artists do not accept the doctrine that this is the best of all possible worlds. They cannot be persuaded that eternal hope, glory, optimism, and progress are the prevailing realities. Therefore, their paintings and sculptures are bound to be disturbing and unsettling to those who do. Indeed, that is the reason they are produced. The artists want to show us aspects of our lives and events in contemporary history from which we might like to turn away.

A propos of this comparison of the Pop and Expressionist artists, a word of caution may be called for. The fact that one was represented at last year's Festival, and the other at this year's, should not suggest that one is current and the other passé. The full spectrum of contemporary art activity is far more diverse than any one Festival exhibition can demonstrate. Due to limitations of space, budget and availability, we can only endeavor to cover the field over a period of years, focussing on one aspect at a time. Next year, for instance, we may have the opportunity to concentrate on one of the many other challenging areas of art today, such as Hard Edge, Optics, Kinetics, or the continuing tradition of Abstract Expressionism.

## INVITATION

*You are cordially invited to a reception to mark the official opening of the two exhibitions for the Festival of the Contemporary Arts, at 7:30 p.m., Monday, February 1st, at The Fine Arts Gallery.*

MR. BRUCE CONNER WILL BE PRESENT AT THE OPENING.

CONNER, BRUCE

ONE-MAN

**FINE ARTS GALLERY**

*The University of British Columbia*

**Tuesday, February 2 to Wednesday, February 10, 1965**

CONNER  
BRUCE  
A  
One-man  
Show  
BRUCE  
CONNER

&

THE  
DARK  
MIRROR

LIBRARY  
LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

JAN 10 1974

CONNER  
BRUCE  
CONNER  
BRUCE

In this exhibition, there are only twelve works, which might seem to be a very small selection. But there is no such thing as a 'small' Bruce Conner show, when you consider that it took only one work by Conner at the San Francisco Museum to create a scandal that practically disrupted the entire Bay Area.

In spite of the fact that Conner was represented in a major exhibition at the Museum of Modern Art called THE ART OF ASSEMBLAGE, it is difficult to consider his works as pure examples of this species. In an assemblage, the artist uses *objets trouvés* – found objects which have been discarded, but which he finds an aesthetic use for, so that we may see its form for the first time unconnected with its original function.

Bruce Conner's assemblages seem to be composed of *objets perdus* – lost or discarded objects which have been forgotten. Conner retrieves them; but, as Philip Leider says in an article in ARTFORUM Magazine, he does not 'attempt to give them (the lost objects) new life, or to bring to us a new awareness of them.' Rather, 'he throws them into his constructions exactly as they are thrown into drawers or onto the tables of "Thrift" shops.' The objects he uses may comprise scaling pearls, tattered feather boas, bits of lace, marbles, hardware, a length of rubber hose, and, above all, mutilated silk stockings, disturbingly evocative, pulled tightly around his constructions, which often lie in an excrescence of dark wax.

Sometimes the effect is a humorous one, but more often the tone is one of 'total helplessness, a sense of unrelieved depression, a sense of wretchedness, melancholy, despair – and death,' as though the objects had been exhumed from the attic of a house about which there are whispered tales of violence and horror.

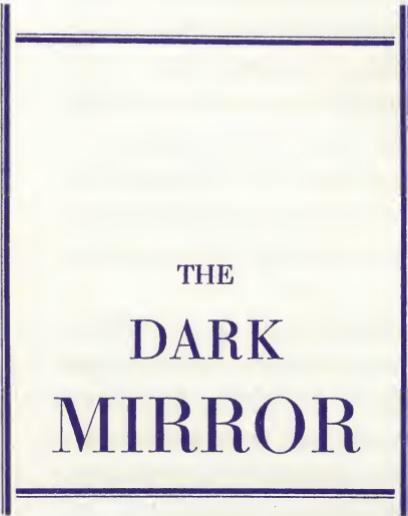
So far, this has been a century that Genghis Khan might envy; and for those who are inclined to be Pollyanna about it, it might be suggested that they do a little detailed reading of recent history. It is no wonder that Bruce Conner's work is permeated, as Leider says, with the spirit 'of the extermination camps, Hiroshima, horror comics, and sexual psychopathology' – in other words, the entire list of social ills that continue to proceed from man's limitations and the lunacy of some of his institutions.

There are two themes that incline to dominate Conner's works. One of them is death, about which more will be said in the comments on *THE DARK MIRROR*. The other concerns the 'never-ending dialogue of the sexual sickness and the social sickness,' the 'persistent association of disordered sexuality and disordered society.' If, as Leider says, the imagery in Bruce Conner's work is revolting, 'it, at the same time, addresses itself to a generation which does not have the moral authority to question his bad taste.'

It has been said before that the poet must penetrate to the bottom of hell in order to discover what life there is like, so that he may then return to give us ample warning. Conner's work is this kind of warning; and the form it takes is that of a social criticism which is consummately powerful, even brutal. In this, he is not alone, nor has he ever been. Kafka's bland prose merely accentuates the horror of the life he saw around him; and Céline knew the meaning of perpetual nightmare, as have many novelists, playwrights and artists in our century. We need not agree with the poets and artists who say these things, but we would be wise to listen to them all the same.

An exhibition of Conner's works can have an impact that is only intensified on seeing his films (of which three will be shown during the Festival of the Contemporary Arts). Whatever Bruce Conner puts his hand to tends to have shattering consequences.

*This exhibition was organized by the Batman Gallery, San Francisco, and is being circulated by the Western Association of Art Museums.*



THE  
DARK  
MIRROR

This exhibition includes twenty paintings, fifteen pieces of sculpture and five drawings and prints, representing the production of twenty-two different artists, largely centered around New York.

Here is evidence of another generation of men and women adding new ideas and techniques to one of the dominant art movements of the 20th century – that of Expressionism. From Van Gogh to Munch to the German Expressionists (especially 'Die Brücke') to Dada to Surrealism to certain outstanding artists like Leonard Baskin, and, more recently, to the so-called 'Monster School' out of Chicago, of which Leon Golub is a prominent example, the visual expression of a subjective reality in deeply emotional, and sometimes nihilistic, terms has remained a perennial artistic motivation in recent times.

Nor is this peculiar to the 20th century alone. The art of the past was riddled with fantasy, horror, expostulation, social and political protest. Byronism and the Romantic Agony are merely names given to the particular 19th century character

of something which has long been with the human race. The recent Hogarth exhibition at The Fine Arts Gallery was full of it; and so were the paintings of Hieronymus Bosch, of the late 15th century – one of the more frequently cited examples of the Expressionist temper.

A primary quality of Expressionist art is its emotionality. This may take many forms: joyful, anguished, demonic, barbaric, aggressive, lyrical, or mystical. What has given 20th century Expressionism its special flavor – aside, of course, from the incredible political and social earthquakes to which we have been privy during this time – is the incorporation into its psyche of Freudian and related discoveries concerning the nature of man. It is especially concerned with that 'seething cauldron' of the unconscious mind, in which the darker aspects of human behavior find their source.

Indeed, this is suggested in the title, THE DARK MIRROR.

But there is a further facet of Expressionism which has not yet been touched upon here except briefly in the comments on Bruce Conner: that of death. An examination of both of these exhibitions might suggest to the viewer a fixation on this subject. In some works, it is only hinted at; in others, it is clearly alluded to. It may be felt by some people that this preoccupation with death is, perhaps, a trifle melodramatic, a little too much of a posture. At times, this may very well be true; but, with such a subject as death, excessive statement is easily come by.

Yet, as Keats said, we are all 'half in love with easeful death.' We are all, to one degree or another, both repelled and attracted by it; and so are these artists. But the artist's response to it is of a very special sort; for *all* art is an affirmation of life, even when it seems to be dealing most directly with degradation, destruction and death.

This is most poetically stated in a sentence by Norman O. Brown, in his book, LIFE AGAINST DEATH: 'Only if Eros – the life instinct – can affirm the life of the body can the death instinct affirm death, and in affirming death magnify life.'

*This exhibition was organized by Charles Addams,  
and is circulated by the American Federation of Arts.*

## **FINE ARTS GALLERY**

*The University of British Columbia  
Vancouver 8, B.C.*

### **Gallery hours:**

Tuesday through Saturday: 10:30 am to 5:00 pm

Tuesdays: 7:00 am to 9:00 pm

(For the Festival, the Gallery will remain open Monday, February 8th)

Closed Sunday

*The Fine Arts Gallery is located in the basement of the Library Building*

# Bruce Conner

2002 B.C.

*A New Digital Transfer of Eight 16 mm Films by Bruce Conner*

7 August – 31 August 2002

*Reception for the artist*

*Thursday, 8 August 5:30 – 7:30 pm*

Gallery Paule Anglim

14 Geary St. San Francisco CA 94108 415.433.2710

Fax 415.433.1501 Email [anglim@gallerypauleanglim.com](mailto:anglim@gallerypauleanglim.com)

Tuesday to Friday 10-5:30 Saturday 10-5

Susan Inglett 100 Wooster Street New York, New York 10012 Phone 212.343.0573 Fax 212.343.0574



**BRUCE CONNER**

The Dennis Hopper One Man Show Vol. III

18 September - 27 October 2001

BRUCE CONNER  
BARBARA ESS

March 14 to April 26, 1997

Reception for the artist Thursday, March 13, 6 to 8 PM

CURT MARCUS GALLERY ■ 578 BROADWAY, NEW YORK 10012 (212) 226-3200

CONNER, BRUCE

ARTIST'S FILE

BRUCE L CONNER

FEARFUL SYMMETRY

INKBLOT DRAWINGS

\*

ENGRAVING COLLAGES

APRIL 17 TO MAY 30, 1997

RECEPTION FOR THE ARTIST

THURSDAY, APRIL 17

6 TO 8 PM

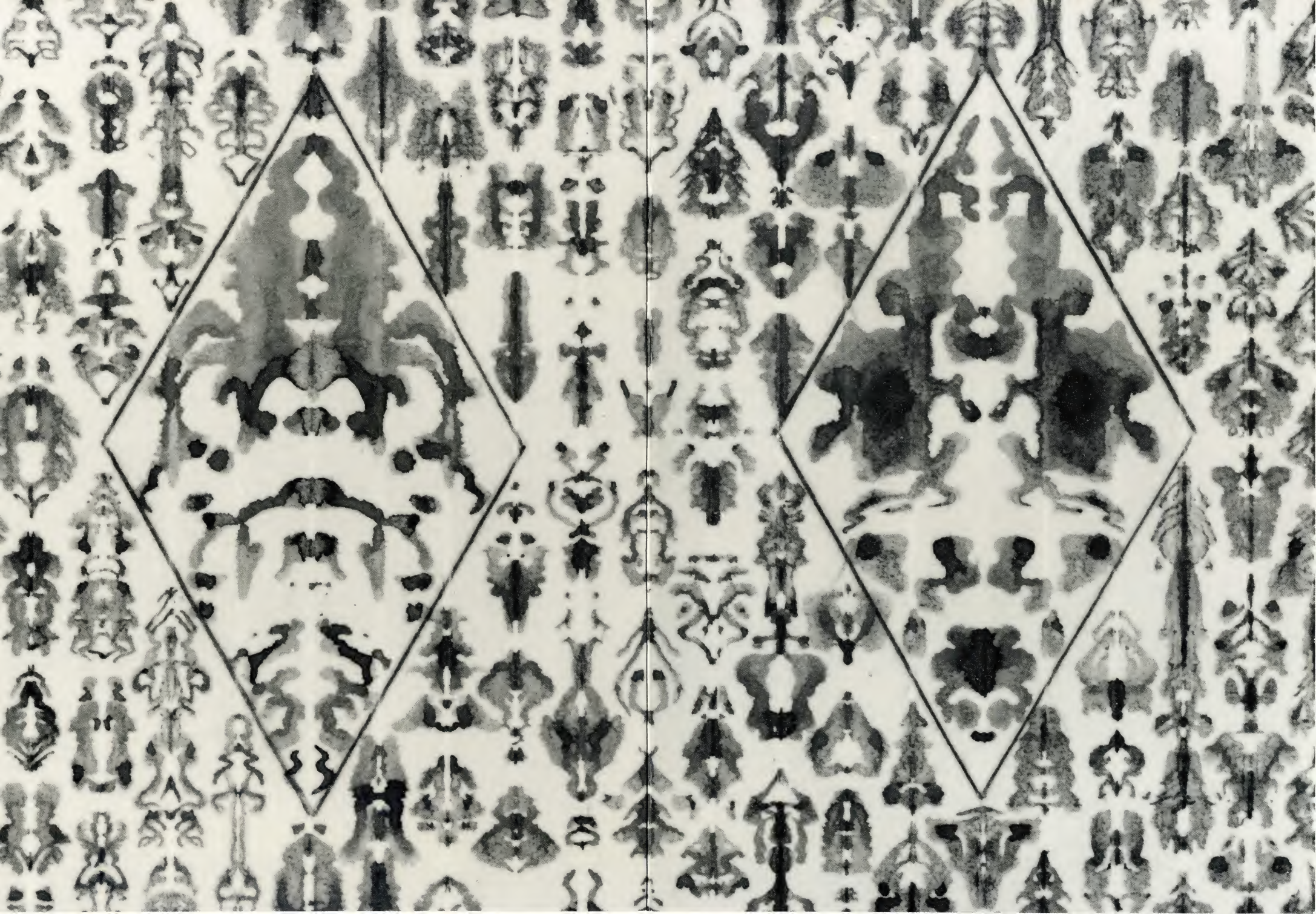
K O H N T U R N E R G A L L E R Y

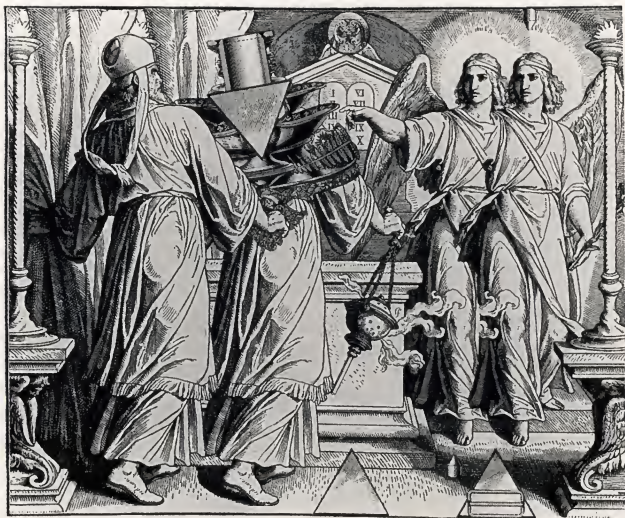
454 N. ROBERTSON BLVD. LOS ANGELES CA 90048

TEL: 310 854 5400 FAX: 310 854 5440

FULLY ILLUSTRATED CATALOGUE AVAILABLE

© 1997 BRUCE CONNER





*DOUBLE ANGEL*

April 29, 1991

Wood engraving collage

6 15/16 x 8 7/16 inches

# BRUCE CONNER

## Selected Works





COLLAGE, 1954

60" X 48" (OBVERSE)

**JULY 14 to AUGUST 22, 1981**

Tuesday through Saturday, 1-6 PM

**THE NORTH POINT GALLERY**

872 NORTH POINT • SAN FRANCISCO, CALIFORNIA 94109  
(415) 771-3548

# BRUCE CONNER

BRAUNSTEIN/QUAY GALL



R

# ANGELS

ERY 139 SPRING STREET, N.Y.

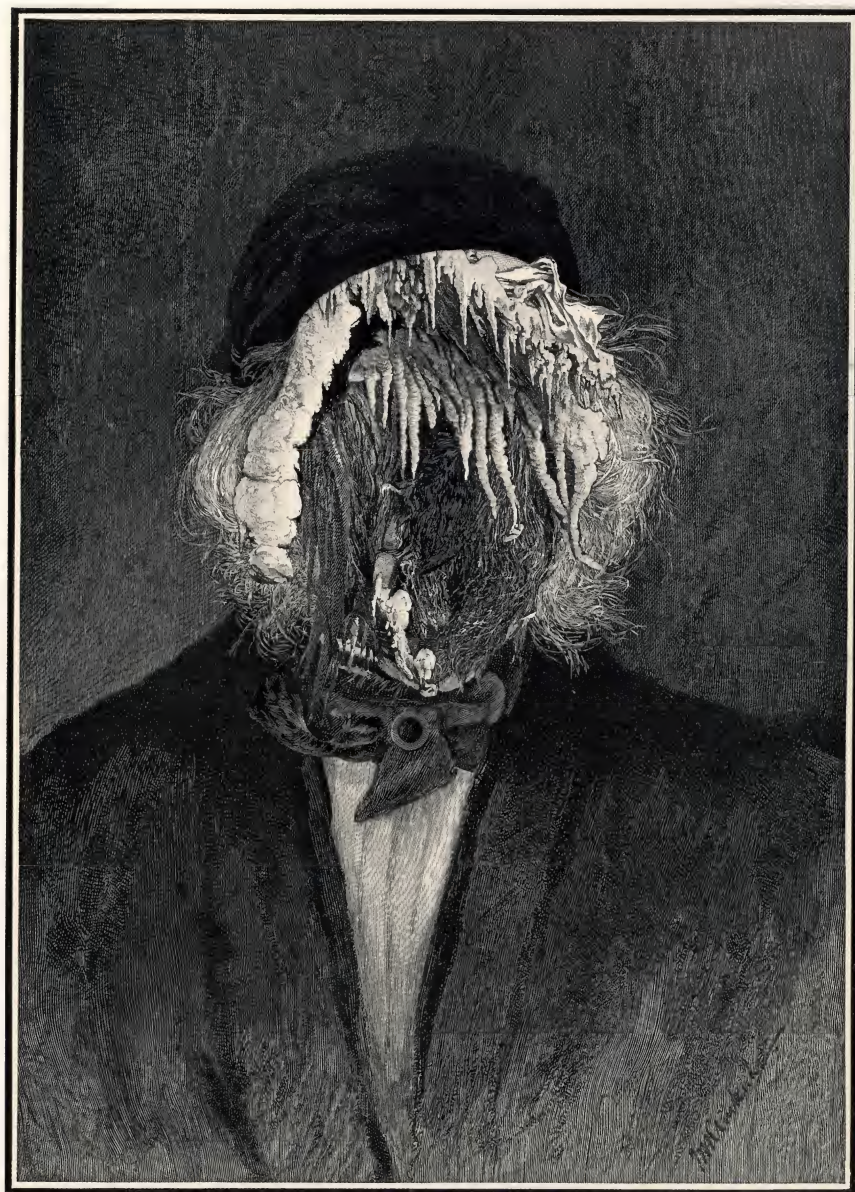




otion Mar. 16, 6-8 PM 925-1200



MARCH 16 – APRIL 10, 1976 Reception



**B R U C E   C O N N E R**

# BRUCE CONNER

ASSEMBLAGES

\*

PAINTINGS

\*

DRAWINGS

\*

ENGRAVING  
COLLAGES

\*

1960 — 1990

MICHAEL KOHN GALLERY  

---

SANTA MONICA CALIFORNIA



photo: Dennis Hopper

Bruce Conner. A MOVIE. COSMIC RAY. I first viewed them in a storage space at the Ferus Gallery in 1962. It was in conjunction with a show of nylon and black wax collages. THE OVEN and THE BLACK DAHLIA were two of the pieces that stick in my mind. The show was a revelation to me on a number of levels. The movies changed my entire concept of editing for film. Much of the editing of *Easy Rider*, particularly the drives at the end - the back cutting of the motorcycles, almost getting there and then cutting back and they're farther back in their progress - came directly from watching Bruce's films, especially *Report*. I owe a lot to Bruce. When I look at MTV, it seems they must have all been students of Conner.

I feel that the importance of an artist is his contribution of being the first at something. In the history of art, Bruce Conner will have to be recognized as being one of the great innovators of the Twentieth Century. He is as important to twentieth-century art as Robert Rauschenberg. As far as West Coast art is concerned, Bruce Conner, Wallace Berman, Ed Kienholz, George Herms, and Jess Collins have to be there for the long haul. They should be the darlings of historians because they've left a wealth of intelligence and symbols that can be investigated over and over. The collages and assemblages of Bruce Conner are not only a finger-pointing of the time, but a brutal comment on the art. His *Oven*, with the black wax and charred appearance of remains, has a grim and gritty social reality that is a far cry from Picasso's child-like artistic approach to *Guernica*. Mr. Conner is important stuff.

—Dennis Hopper  
May 15, 1990



CROSS 6/25/64 1974



WALKIE-TALKIE 1959 (detail)



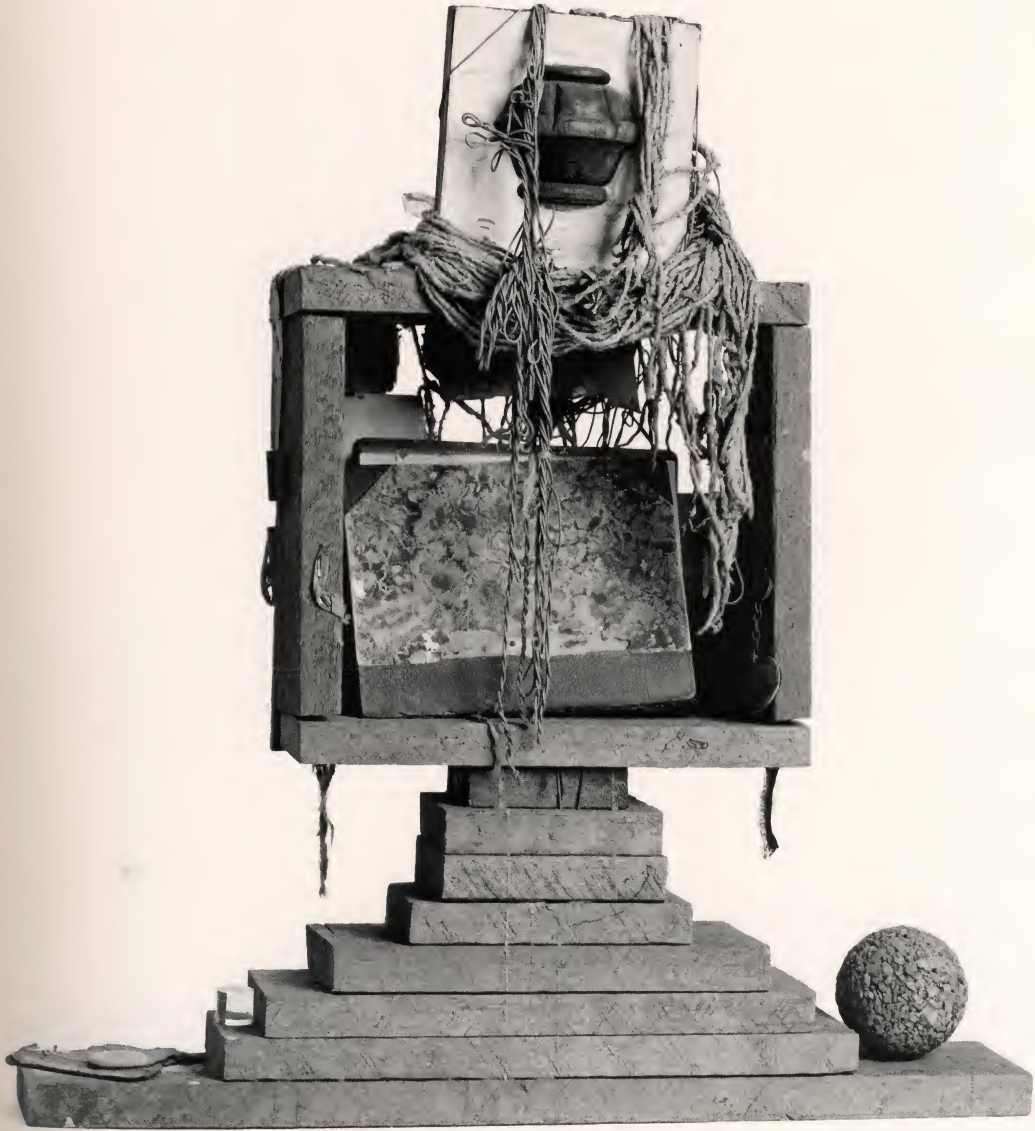
ANNIVERSARY GREETINGS 1963



LADY BRAIN 1960



GUADALUPE 1962



JULY GEORGE / PORTRAIT OF GEORGE HERMS 1962

## A Conversation with Bruce Conner & Robert Dean

BRUCE CONNER:

This is the Peyote rattle, and this is the industrial quality pepper shaker rattle made by the same Indian in Wichita, Kansas. Now as we go through the interview if there's something that signifies the use of the peyote rattle, you will hear that. If it signifies the use of the pepper rattle - the aluminum pepper shaker - you'll hear that.

ROBERT DEAN:

I'd like to begin with the assemblages and how the assemblages might illustrate your attitude toward, or philosophy on art. What year did you start making them?

BC: There's a point in time when I started self-consciously gluing the world down and making it mine, putting my name on it and hanging it on the wall. Once I did that I was consciously introducing it into the context of the art environment. When I started putting my name on it as an artwork probably would have been when I was fourteen or fifteen years old. I was in high school taking a class from Mrs. Eberhardt at Wichita High School East and was given an assignment to make a mosaic and as I was doing the mosaic I started overlapping pieces, using different textures and photographs and it turned out a collage. That's the first one I remember. The period where I did the largest number of assemblages was after I moved to San Francisco, between 1957 and 1964.

I stopped doing it for a number of reasons, but the basic reason is that I decided not to glue the world down anymore. Most of the works toward the end of that period were very tenuously organized. It would require a lot of dedication and attention on the part of anyone who had it in their possession to preserve it in the way that it is. The work contains a balance of decay or change and the demand for attention. They had inherently a concept of change, the alteration of imagery over a period of time. In a way it's like a cinematic approach. My paintings and collages and other works that I've done incorporate elements that you cannot see from one viewpoint. All of these elements become a part of your memory, your emotions and that constitutes the whole work.

I never considered any of these collages or assemblages to be finished - they were dated at the time I hung them on a wall. The process had come to that point. Sometimes nothing was solidified or glued down. Nylon, which stretches, breaks, the pressure of the materials that push against it, things being held in place by strings - I expected to never stop altering them or changing them. However, now I find that some of my work has been altered and changed by the aesthetics of conservators and museums and collectors. They are not in the state that represents me - my thought on the work. For it to represent my thought requires that I work on it. But I've been locked out of that process when museums won't let me touch them. But they do and their conservators will arrange things according to the aesthetics that they require: the museum aesthetic. Some of these works play against the concepts of museums.

RD: And maybe collectability in general, and maybe the marketplace in general?

BC: Well, I was in the backstairs of my mind trying to formulate an insidious process to defeat the prevailing concepts of artist property and the stamp collector's philosophy of art and I was pushing it a little bit. What made it attractive for me at the time was that assemblage was a wide open field, like exploring unknown territory - you could work there and go beyond all the barricades and defenses that are placed in the art world to prevent emotional personal contact with the work.

RD: You started making engraving collages when, about the late fifties?

BC: I started using engravings from the turn of the century about 1959. They are paper collages made up of images from steel and wood engravings sometimes reproduced at a later date by photo offset. It was a different style from what people identified me as doing. It was difficult to get the materials since they were more expensive than materials used with my other works. My films, collages and drawings - virtually all of my work has great economic restraints. They represented aesthetics that grow out of poverty.

It's tough for people to figure out what my persona is because they get blinded by media. Some people believe that "important artists" work in one medium for their whole life. There was just too much going on to restrict my activity to one medium. So these engraving collages appeared to be by another artist and I became aware that I could invent another artist. He could have a biography and



background of great detail. So I proceeded making the collages with the intent of having a show under another name. Either an artist contemporary with Max Ernst, an artist that preceded Max Ernst, or a contemporary artist in the 1960's. When Dennis Hopper showed me *his* assemblages, many of which seemed mirror images of what I'd done, I decided that Dennis should be cast in the role of being the artist and the first exhibition would be "The Dennis Hopper One-Man Show." The basic concept of the one-man show was when Dennis walked in the gallery door and confronted this mystery that had his name on it.

I did not work on engraving collages again until about 1980 when I began a series of pieces some of which were based on an egg shaped, oval form, carefully balanced. Then another group in 1986 and most recently at the end of 1989 and this year. These have become a little more complex than the oval ones and have assumed certain morbid characteristics. Studying old engravings was part of my inspiration to do the felt-tip pen drawings that developed in the 1960's. There is a relationship when you can see an overview of all the work, a lineage or progression or development that's not linear within the particular medium. It jumps from one place to another.

RD: In one collage I saw elements that related both to your film, "Take the 5:10 to Dreamland" and your photograms. It's interesting to see those kind of connections. I think some of the themes of the assemblages - the dark themes, themes of sexuality and degradation become very abstract in the drawings. Certainly there is a literal blackness to many of the drawings; the same with the photograms. Your films have those themes - they are also seen in darkness.

BC: Today, I don't feel that this is necessarily what I want to try to verbalize. I think we should leave it with the work itself. The value of making these works for me is that I discover more about the work and what I intended by observing someone else's reaction. If I were to attempt to define what I was doing, I'm putting a limitation to the work. I don't find that an artist can emotionally map himself. I have to shake the peyote rattle now.

RD: In some of the pen and ink drawings, the ones that have an overall quality to them, the approach seems more obsessive than gestural - in which the paper is methodically worked over. They seem to be imbued with the artist's time.

BC: Well you're talking about two things. Obsession and time. We're all involved in time and it's a matter of degree as to what is viewed as obsession. I'm obsessed with eating three times a day. Making a drawing represents a multitude of images, one after another. Every time a line is made it changes the whole work. When I make engraving collages using old engravings, it's like a theater where objects, smoke, all sorts of forms move around. But before it gets glued down, it's gone through a hundred transformations. The assemblage pieces continue to change. I'm entertaining myself and it's an awareness that only I participate in because they are solitary works. And the piece that ends up on the wall; in a gallery is seen in a different way. The changes don't stop there. I'm working with thought. I'm working with memory. I'm working with time. The curious thing would be if I could find something to look at that didn't change. I think a blank wall is interesting. The longer I look at it the less blank it becomes.

RD: How do pieces like "Bruce Conner Makes a Sandwich" enter the picture?

BC: Well, they follow my general philosophy of art. Michael McClure and I went to New York about 1951 or '52 to gather in depth, secret knowledge about Abstract Expressionism and all modernistic art. We sublet an apartment in the Bronx. The owner of the apartment was showing us how to use the kitchen equipment. I noticed these little wiggly things up on the ceiling and on the walls. She didn't say anything about them so I said, "Hey, what are those things up there?" I thought I knew what they were but I wanted to know for sure. She said, "Well, when you're cooking here at the stove and you're cooking spaghetti, you want to know that your spaghetti is done, you take a string of spaghetti and toss it on the wall. If it sticks it's done. If it slips and slides off it isn't. You've got to cook it some more. If you really want to know if it's done, stick it on the ceiling. If it doesn't fall on your face it's really done." So there I began to assemble my philosophy of art which is the Spaghetti Theory of Art. And I used this technique for quite a long time. Basically, you call something art, you stick it on the wall. If it sticks, it's ART. It's a fully serviceable philosophy of ART. I found that everybody had concepts of what real art is, was. They continue to do that. But the only one that's really serviceable is that you call it art and if it sticks...



BOUNDARY LINE BETWEEN BRITISH COLUMBIA AND THE UNITED STATES.

BOUNDARY LINE 1987

RD: And this piece in particular - "Bruce Conner Makes a Sandwich?"

BC: *Art News* had a series of articles in each monthly issue written about a particular artist and described the creation of a particular work of art. The article would have the signature of the artist reproduced, and many times it would start with a sketch on a canvas that would then be developed into a finished painting reproduced in full color. So I devised making a similar work especially for this process and induced Thomas Garver to document it photographically as well as tape record the entire event - making and eating a peanut butter sandwich. I was an exceptional peanut butter addict and I decided to make this one monumental peanut butter sandwich with three slices of bread, banana, bacon, swiss cheese, Miracle Whip, butter, Skippy peanut butter, lettuce and eat it.

The article couldn't be printed unless it was by some art authority, so Tom and I agreed that we would use his name as the author and submit it to *Art News*. It was an excellent article. They didn't want to print it. We sent it to *Artforum* and they wanted to print it right away. I don't think this caused the death of that series of articles in *Art News*, but they didn't persist in doing them for sometime afterwards. It documented the process of preparing the peanut butter sandwich which was eaten at twelve noon. I could hear the twelve noon bell tolling and the idea was to eat the sandwich between the first toll and the last toll of the twelve bells. It was tape recorded and then we timed the whole thing so that each element in creating the peanut butter sandwich was specific to the minute and second. But Tom balked at describing the eating of the sandwich. He said that it was obscene for an artist to eat his own work and I couldn't convince him otherwise.

Many years earlier, Tom had worked on the catalogue for the Illinois Biennial. They wanted a photograph of each artist to go along with each artwork and I sent them a picture of a Hawaiian fire pit. I designated that it should be printed sideways and stated that this was a portrait of Bruce Conner. I didn't hear anything about it until the catalogue came out and there was this picture of a very soulful looking young man - dark eyes, black hair. I didn't know where it came from. It was only after I met Tom several years later at the Rose Art Museum that I found out that he had taken the photograph and when I sent the volcano picture, he substituted his photograph.

So I told the story to *Research*. They did an issue on pranks and Vale interviewed me. They wanted a photographer to come and take my photograph. When I met Warren Oats in 1970, he showed me one of his early photographs and I asked him if I could use it as an identification of myself. He said yeah. So of all the photographs in that prank book, the only one not taken by their photographer was that one. And Vale, who has known me for several years, thought it was my photograph and didn't think twice about printing it. I'm sure Warren would have appreciated it. It's as soulful and beautiful as that picture Tom put in for me.

RD: A man of many faces and media...

BC: I used to have two totally different biographies - one in *Who's Who in American Art* and one in *Who's Who*. In *Who's Who in American Art*, I was born in India and went to exotic schools. Then I got tired of getting letters in the mail that asked me to update my biography. So I sent them back saying "deceased." *Who's Who in American Art* absolutely believed that and never put me back in again. And then they sent me a form for information for *Who Was Who*. I updated all the information way beyond the time I died and sent it in to *Who Was Who* and they listed me. Then about ten years ago I got another letter that they wanted to include me in *Who's Who* - I'd been recommended. Now I am in *Who Was Who* as a dead artist and *Who's Who* as a living film maker.

When people have tried to take my photograph, either I would be photographed from the back or in such a way that nobody could recognize me. I didn't want to be recognized as Bruce Conner. So in the 1950's and 1960's I tried to become anonymous. There was a period of time where I didn't sign my work. I didn't feel that I could identify with the process. I could put my name on some of these works, but many times I was using bits and parts of other people's minds, objects and materials, films, photographs, etc. All artists live off the lives of other artists, they look at other artists. They use things that they see in other people's work all the time. One of the persistent myths of the art world is that art is original.

—San Francisco

April 27, 1990



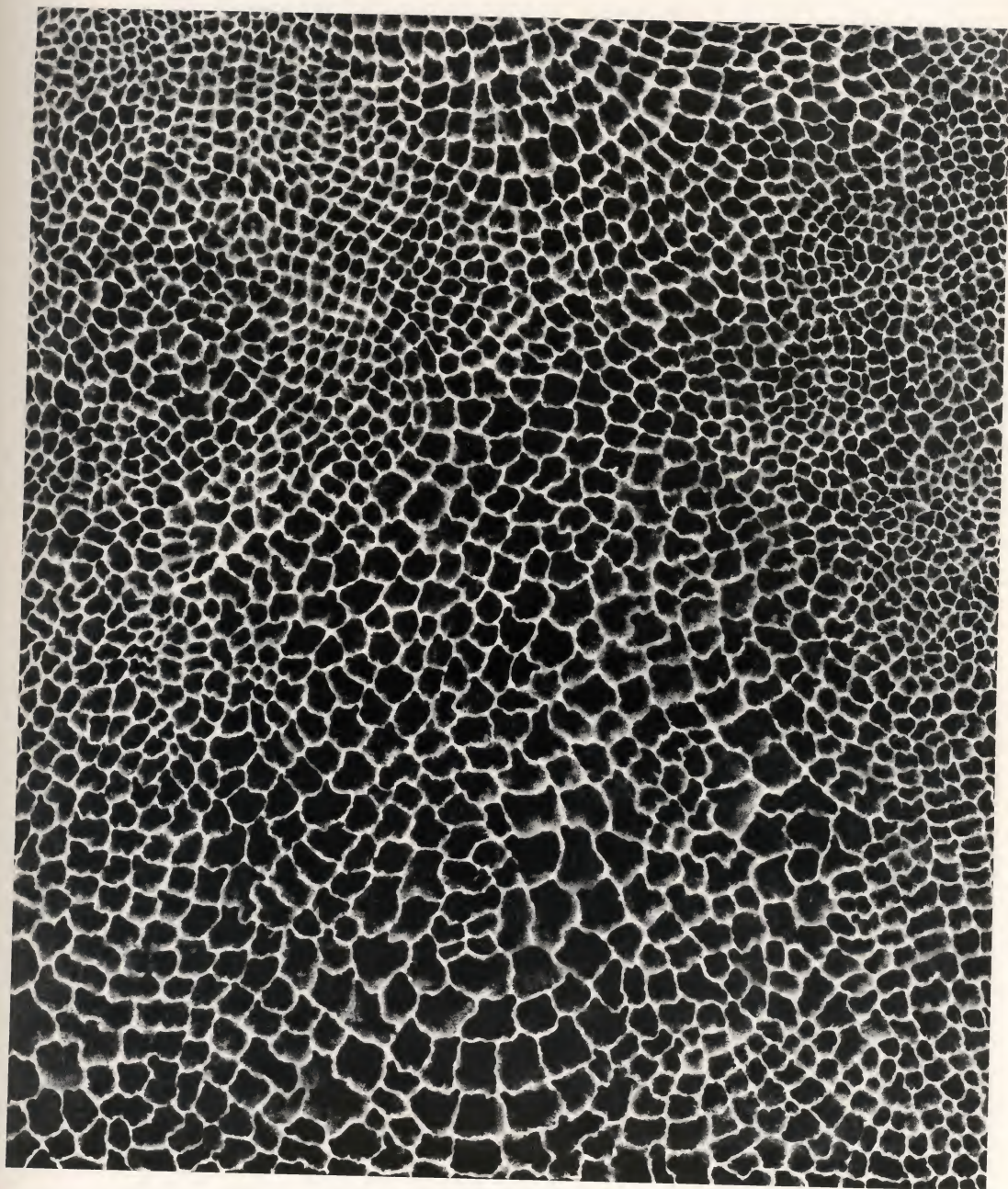
BIRD DANCE 1990



MONUMENT 1965



3-13-1976



1/18 / 1974

# BRUCE CONNER

## Biography

### BORN:

1933 McPherson, Kansas

### EDUCATION:

1956 B.F.A., Nebraska University  
1956 Brooklyn Museum Art School  
1957 University of Colorado

### EXHIBITIONS (Solo)

1990 Michael Kohn Gallery, Santa Monica  
1989 Smith-Andersen Gallery, Palo Alto  
1988 56 Bleeker Gallery LTD, New York  
1987 Pink and Pearl Gallery, San Diego  
Matrix Gallery, University of California, Berkeley  
1986 Fraenkel Gallery, San Francisco  
Smith-Andersen Gallery, Palo Alto  
1985 "Bruce Conner: Photographs,"  
The Art Museum Association of America, San Francisco (Traveling Exhibition)  
1983 Smith-Andersen Gallery, Palo Alto  
Fraenkel Gallery, San Francisco  
1980-81 North Point Gallery, San Francisco  
1977 University of Colorado, Boulder  
Denver Art Museum, Denver  
1976 Braunstein/Quay Gallery, San Francisco  
1975 Braunstein/Quay Gallery, San Francisco  
1974-75 DeYoung Museum, San Francisco; Joslyn Museum, Omaha, Nebraska;  
Wadsworth Athenaeum, Hartford, Connecticut; Otis Art Gallery, Los Angeles; Museum of Contemporary Art, Chicago  
1974-75 Henry Art Gallery, University of Washington, Seattle  
1974 Galerie Smith-Andersen, Palo Alto  
Tyler Art Museum, Tyler, Texas  
Quay Gallery, San Francisco  
1973 Texas Gallery, Houston  
1972 Reese Palley Gallery, San Francisco  
City Lights Bookstore, San Francisco  
Quay Gallery, New York  
Martha Jackson Gallery, New York  
James Willis Gallery, San Francisco  
Texas Gallery, Houston  
Nicholas Wilder Gallery, Los Angeles  
1971 Molly Barnes Gallery, Los Angeles  
San Francisco Art Institute, San Francisco  
Reese Palley Gallery, San Francisco  
1967 Institute of Contemporary Art, Philadelphia  
San Francisco Art Institute, San Francisco  
1966 Quay Gallery, San Francisco  
Western Association of Art Museums (Traveling Exhibition)  
1965 Alan Gallery, New York  
Galerie "J", Paris  
Rose Art Museum, Brandeis University, Waltham, Massachusetts  
University of British Columbia Art Gallery  
1964 Batman Gallery, San Francisco  
Alan Gallery, New York  
George Lester Gallery, Rome  
Robert Fraser Gallery, London  
1963 Nealie Sullivan Award, San Francisco  
Art Association, San Francisco

Wichita Art Museum, Wichita, Kansas  
University of Chicago, Chicago  
Alan Gallery, New York  
Swetzoff Gallery, Boston  
1962 Glantz Gallery, Mexico City  
Antonio Souza Gallery, Mexico City  
Ferus Gallery, Los Angeles  
1961 Alan Gallery, New York  
1960 Batman Gallery, San Francisco  
Alan Gallery, New York  
1959 Spatsa Gallery, San Francisco  
1958 Designers Gallery, San Francisco  
East West Gallery, San Francisco  
1956 Rienzi Gallery, New York

### EXHIBITIONS (Group)

1989-90 "40 Years of California  
Assemblage," curated by Ann Ayres; Wight Art Gallery, Los Angeles; San Jose Museum of Art, San Jose, California; Fresno Art Museum, Fresno, California; Joslyn Art Museum, Omaha, Nebraska  
"The 'Junk' Aesthetic: Assemblage of the 1950's and Early 1960's," Whitney Museum of American Art, New York  
"First Impressions: Early Prints by Forty-Six Contemporary Artists," Walker Art Center, Minneapolis  
1988 "Lost and Found in California: Four Decades of Assemblage Art," James Corcoran Gallery, Santa Monica  
"Selections from the Permanent Collection," La Jolla Museum of Contemporary Art, La Jolla  
"Different Drummers," Hirshhorn Museum and Sculpture Garden, Washington D.C.  
1986 Barbara Toll Fine Arts, New York  
"Sight Vision the Urban Milieu," Gallery Paule Anglim, San Francisco  
"Rose Art Museum, Selected 20th Century Paintings," Rose Art Museum, Brandeis University, Waltham, Massachusetts  
"Real Money: Mail Art Exhibit," California State University, Chico  
"Europa/America: die Geschichte einer künstlerischen Faszination seit 1940," Museum Ludwig, Cologne  
1985 "Extending the Perimeters of Twentieth-Century Photography," San Francisco Museum of Modern Art, San Francisco  
1984 "The Folding Image: Screens by Artists of the Nineteenth and Twentieth Century," Yale University Art Gallery, New Haven  
1983 Smith-Andersen Gallery, Palo Alto  
"1983 Biennial Exhibition," Whitney Museum of American Art, New York  
"Sight/Vision: The Forward Gaze," Gallery Paule Anglim, San Francisco  
1982 "100 Years of California Sculpture," Oakland Museum, Oakland, California  
1982 "California Art of the 60's," deSaisset Museum, Santa Clara, California  
"The Americans: The Collage," Contemporary Arts Museum, Houston, Texas

- 1980 "The Figurative Tradition and the Whitney Museum of Contemporary Art: Paintings and Sculpture from the Permanent Collection," Whitney Museum of Contemporary Art, New York
- 1979 "1979 Biennial Exhibition," Whitney Museum of American Art, New York
- 1978 "Aspekte der 60er Jahre," Nationalgalerie, Berlin, West Germany
- 1977 "Paris/New York," Musee National d'Art Moderne, Centre Pompidou, Paris
- "Perceptions of the Spirit," Indianapolis Museum of Art, Indianapolis; University Art Museum, Berkeley
- "Improbable Furniture," Institute of Contemporary Art, Philadelphia; Museum of Contemporary Art, La Jolla, California
- 1975 "Drawing Show," Newport Harbor Museum of Art, Newport Beach, California
- "Poets of the Cities," Dallas Museum of Art, Dallas; San Francisco Museum of Art, San Francisco; Wadsworth Atheneum, Hartford, Connecticut
- "Art as Muscular Principal," Mount Holyoke College, Massachusetts
- 1975 "A Kind of Beatness: Photographs of a North Beach Era 1950-1965," Focus Gallery, San Francisco
- "Menace," Museum of Contemporary Art, Chicago
- "San Francisco Renaissance: Photographs of the 50's & 60's," Gotham Bookmark Gallery, New York
- "Sculpture: American Directions, 1945-1975," National Collection of Fine Arts, Washington D.C.
- 1972 "Family Show," Quay Gallery, San Francisco; Jaqueline Anhalt Gallery, Los Angeles
- 1971 "Light & Conner," San Francisco Art Institute, San Francisco
- "The Artist as Adversary," Museum of Modern Art, New York
- 1969 "Human Concern/Personal Torment," Whitney Museum of American Art, New York
- "Invisible Painting and Sculpture," Richmond Art Center, Richmond, Virginia
- "Kompas 4/Westkust U.S.A.," Stedelijk van Abbemuseum
- 1968 "Assemblage in California: Works from the Late 50's an Early 60's," University of California, Irvine
- 1967 "Funk Art," University Art Museum, Berkeley, California
- "Sculpture of the 60's," Los Angeles County Museum of Art, Los Angeles
- 1966 "Contemporary American Sculpture: Selection 1," Whitney Museum of American Art, New York
- "Los Angeles Now," Robert Fraser Gallery, London
- 1964 "Nieuwe Realisten," The Hague, The Netherlands
- "Contemporary American Sculpture," Whitney Museum of American Art, New York
- "Recent American Drawings," Rose Art Museum, Brandeis University, Waltham, Massachusetts
- "Selection 1964," Institute of Contemporary Art, Boston
- 1963 "Pop etc.," Museum des 20, Vienna
- "66th Annual of American Painting," Chicago Art Institute, Chicago
- "IV Biennale Internationale d'Arte Contemporanea, San Marino
- "Sculpture in California," Oakland Museum, Oakland
- 1962 "50 California Artists," Whitney Museum of American Art, New York
- 1961 "Contemporary American Painting and Sculpture," Kannert Art Museum, University of Illinois
- "The Art of Assemblage," Museum of Modern Art, New York
- 1960 "Gang Bang," Batman Gallery, San Francisco
- "New Media, New Forms," Martha Jackson Gallery, New York
- 1959 "78th Annual Painting & Sculpture of the San Francisco Art Association," San Francisco Museum of Art, San Francisco
- 1958 "San Francisco Art Association Annual," San Francisco Museum of Art
- 1957 Six Gallery, San Francisco

## SELECTED BIBLIOGRAPHY

### CATALOGS (Solo)

- Dean, Robert and Dennis Hopper. *Bruce Conner: Assemblages, Paintings, Drawings, Engraving Collages 1960-1990*, Los Angeles: Michael Kohn Gallery, 1990
- Bruce Conner: *Matrix/Berkeley 102*, Berkeley: University Art Museum, 1987
- Bruce Conner: *Photograms*, San Francisco: Art Museum Association of America, 1985
- Bruce Conner *Drawings 1955-1972*, San Francisco: The Fine Arts Museums of San Francisco
- Bruce Conner *Prints*, Palo Alto, CA: Smith-Andersen Gallery, 1974
- Bruce Conner: *Sculpture/Assemblages/Collages/Drawings/Films*, Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1967
- Bruce Conner, Waltham, MA: Poses Institute of Fine Arts, Brandeis University, 1965
- Bruce Conner, London: Robert Fraser Gallery, 1964
- Bruce Conner: *San Francisco Art Institute Nealie Sullivan Award Exhibition*, San Francisco: SFAI, 1963

### CATALOGS (Group)

- Ayres, Anne. *Forty Years of California Assemblage*, Los Angeles, CA: Wight Art Gallery, University of California, Los Angeles, 1989
- The "Junk" *Aesthetic: Assemblage of the 1950s and Early 1960s*, New York: Whitney Museum of American Art, 1989
- Armstrong, Elizabeth, and Sheila McGuire. *First Impressions: Early Prints by Forty-Six Contemporary Artists*, Minneapolis: Walker Art Center; New York: Hudson Hills Press, 1989
- Starr, Sandra Leonard. *Lost and Found in California: Four Decades of Assemblage Art*, Santa Monica, CA: James Corcoran Gallery, 1988

- Selections from the Permanent Collection*, La Jolla, CA: La Jolla Museum of Contemporary Art, 1988
- Gettings, Frank. *Different Drummers*, Washington, D.C.: Hirshhorn Museum and Sculpture Garden, 1988
- Stich, Sidra. *Made in U.S.A.*, Berkeley: University of California Press, 1987
- Europa/America: die Geschichte einer künstlerischen Faszination seit 1940*, Cologne: Museum Ludwig, 1986
- Extending the Perimeters of Twentieth-Century Photography*, San Francisco: San Francisco Museum of Modern Art, 1985
- Komanecky, Michael, and Virginia Fabbri Butera. *The Folding Image: Screens by Artists of Nineteenth and Twentieth Century*, New Haven: Yale University Art Gallery, 1984
- 1983 Biennial Exhibition, New York: Whitney Museum of American Art, 1983
- Hills, Patricia, and Roberta K. Tarbell. *The Figurative Tradition and the Whitney Museum of American Art: Paintings and Sculpture from the Permanent Collection*, New York: Whitney Museum of American Art, 1980
- 1979 Biennial Exhibition, New York: Whitney Museum of American Art, 1979
- Aspekte der 60er Jahre: aus der Sammlung Reinhard Onnasch*, Berlin: Nationalgalerie, 1978
- Paris-New York*, Paris: Centre Georges Pompidou, 1977
- Improbable Furniture*, Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1977
- Dillenberger, Jane, and John Dillenberger. *Perceptions of the Spirit in Twentieth-Century American Art*, Indianapolis: Indianapolis Museum of Art, 1977
- The Last Time I Saw Ferus*, Newport Beach, CA: Newport Harbor Art Museum, 1976
- Sculpture: American Directions, 1945-1975*, Washington, D.C.: National Collection of Fine Arts, Smithsonian Institution, 1975
- Menace*, Chicago: Museum of Contemporary Art, 1975
- Art as a Muscular Principle*, South Hadley, MA: Mount Holyoke College, 1975
- Poets of the Cities: New York and San Francisco, 1950-1965*, New York: Dutton for the Dallas Museum of Fine Arts, 1974
- The Artist as Adversary*, New York: Museum of Modern Art, 1971
- Crown Point Press, San Francisco: San Francisco Art Institute, 1972
- Kompas 4/Westkust USA*, Eindhoven: Stedelijk van Abbemuseum, 1969
- Doty, Robert. *Human Concern/Personal Torment*, New York: Whitney Museum of American Art, 1969
- Assemblage in California: Works from the Late 50's and Early 60's*, Irvine: University of California, 1968
- Tuchman, Maurice. *American Sculpture of the Sixties*, Los Angeles: Los Angeles County Museum of Art, 1967
- Selz, Peter. *Funk*, Berkeley: University of California Art Museum, 1967
- Los Angeles Now*, London: Robert Fraser Gallery, 1966
- Contemporary American Sculpture: Selection 1*, New York: Whitney Museum of American Art, 1966
- Selection 1964*, Boston: Institute of Contemporary Art, 1964
- Pop, etc. etc. etc. etc. etc. etc.*, Vienna: Museum des 20. Jahrhunderts, 1964
- Annual Exhibition 1964: Contemporary American Sculpture*, New York: Whitney Museum of American Art, 1964
- Fifty California Artists*, New York: Whitney Museum of American Art, 1962
- Seitz, William C. *The Art of Assemblage*, New York: The Museum of Modern Art, 1961
- Contemporary American Painting and Sculpture*, Urbana: Krannert Art Museum, University of Illinois, 1961
- Seventy-Eighth Annual Painting and Sculpture Exhibition of the San Francisco Art Association*, San Francisco: San Francisco Museum of Art, 1959

## BOOKS

- Albright, Thomas. *Art in the San Francisco Bay Area, 1945-1980: An Illustrated History*, Berkeley: University of California Press, 1985
- Andersen, Wayne. *American Sculpture in Process: 1930/1970*, Boston: New York Graphic Society, 1975
- Ashton, Dore. *American Art Since 1945*, New York: Oxford University Press, 1982
- Ashton, Dore. *Modern American Sculpture*, New York: Abrams, 1968
- Barr, Alfred H., Jr. *Painting and Sculpture in the Museum of Modern Art, 1929-1967*, New York: The Museum of Modern Art, 1977
- Becker, Jürgen, and Wolf Vostell. *Happenings: Fluxus, Pop Art, Nouveau Realisme*, Reinbek bei Hamburg: Rowohlt, 1965
- Celant, Germano. *Precronistoria 1966-69*, Florence: Centro Di, 1976
- Contemporary Artists*, New York: St. Martin's Press, 1983
- Domergue, Denise. *Artists Design Furniture*, New York: Harry N. Abrams, 1988
- Hunter, Sam and John Jacobus. *American Art of the 20th Century*, New York: Harry N. Abrams, 1973
- Janis, Harriet, and Rudi Blesh. *Collage: Personalities, Concepts, Techniques*, Philadelphia: Chilton, 1967
- Jencks, Charles and Nathan Silver. *Adhocism: The Case for Improvisation*, Garden City, NY: Doubleday, 1972
- Kultermann, Udo. *The New Sculpture: Environments and Assemblages*, New York: Praeger, 1968
- Kultermann, Udo. *The New Painting*, New York: Praeger, 1969
- Lippard, Lucy R. *Pop Art*, New York: Praeger, 1966
- Lucie-Smith, Edward. *Late Modern: The Visual Arts Since 1945*, New York: Praeger, 1969
- Lucie-Smith, Edward. *Movements in Modern Art Since 1945*, New York: Thames and Hudson, 1984
- Mendelowitz, Daniel M. *A History of American Art*, New York: Holt, Rinehart and Winston, 1970
- Orr-Cahall, Christina, ed. *The Art of California: Selected Works from the Collection of the Oakland Museum*, Oakland, CA: Oakland Museum, 1984
- Osborne, Harold. *Abstraction and Artifice in Twentieth-Century Art*, Oxford: Clarendon Press, 1979

- Osborne, Harold, ed. *The Oxford Companion to Twentieth-Century Art*, Oxford: Oxford University Press, 1981
- Plagens, Peter. *Sunshine Muse: Contemporary Art on the West Coast*, New York: Praeger, 1974
- Restany, Pierre. *Le Nouveau Realisme*, Paris: Union Generale d'Editions, 1978
- Rose, Barbara. *American Art since 1900: A Critical History*, New York: Praeger, 1967
- Rubin, William, ed. "Primitivism" in 20th Century Art, New York: Museum of Modern Art, 1984
- Sammlung Hahn, Vienna: Museum Moderner Kunst, 1979
- San Francisco Museum of Modern Art: *The Painting and Sculpture Collection*, New York: Hudson Hills Press, 1985
- Sandback, Amy Baker, ed. *Looking Critically: 21 Years of Artforum Magazine*, Ann Arbor: UMI Research Press, 1984
- Schiff, Gert. *Images of Horror and Fantasy*, New York: Abrams, 1978
- Selz, Peter. *Art in our Times: A Pictorial History 1890-1980*, New York: Abrams, 1981
- Wallis, Brian, ed. *Art after Modernism: Rethinking Representation*, New York: New Museum of Contemporary Art, 1984
- Wilmerding, John. *American Art, Harmondsworth*: Penguin Books, 1976
- Who Was Who in America, Chicago: Marquis Who's Who, vol. 5, 1973
- Who Was Who in American History--Arts and Letters, Chicago: Marquis Who's Who, 1975
- 1985 Palmer, Rebecca, "A Range of Experimentation," *Artweek*, September 7, 1985, p. 13, ill.
- Geldzahler, Henry, "Art: Added Dimensions," *Architectural Digest*, May 1985, pp. 244-245, ill.
- 1984 Lewis, Jo Ann, "Unfolding Images," *Washington Post*, March 4, 1984, p. F4
- 1983 Winter, David, "Magic and Mystery in an Unusual Show by Bruce Conner," *Peninsula Times Tribune*, September 27, 1983, p. 4.
- Van Proyen, Mark, "Sight/Vision: The Inward Gaze," *Artweek*, October 29, 1983, p. 1 & 16.
- Van Proyen, Mark, "Captured Ceremonies," *Artweek*, April 2, 1983 p. 4, ill.
- Burkhardt, Dorothy, "Black Magic on Paper," *San Jose Mercury News*, September 25, 1983, p. 3.
- Albright Thomas, "The Beat Artists Revisited," *Review, San Francisco Sunday Examiner and Chronicle*, October 23, 1983, pp. 12-13.
- Albright, Thomas, "Eerie Intimate Self-Portraits," *San Francisco Chronicle*, March 19, 1983, p. 36, ill.
- 1981 Marechal-Workman, Andree, "Mysticism Continued: Bruce Conner," *Artweek*, August 15, 1981, p. 6, ill.
- Levy, Mark, "Bruce Conner at North Point Gallery," *Images and Issues*, Winter 1981-1982, p. 90-91, ill.
- Albright, Thomas, "The Magical World of Bruce Conner," *San Francisco Chronicle*, July 23, 1981, p. 46, ill.
- 1980 Culpa, Mia, "Bruce Conner: Part Two," *Damage*, January 1980, pp. 6-8, ill.
- "Bruce Conner," *UP (Tokyo)*, Spring 1980, pp. 8-9, ill.
- Albright, Thomas, "Conner's 19th-Century Side," *San Francisco Chronicle*, June 11, 1980, p. 61, ill.
- 1979 "Bruce Conner," *Damage*, August-September 1979, p. 8-11, ill.
- Albright, Thomas, "Reestablishing Contact with the 'Beat' Esthetic," *This World, San Francisco Sunday Examiner and Chronicle*, September 30, 1979, p. 41, 43.
- 1977 Tarshis, Jerome, "Bruce Conner is not 'Bruce Conner'," *Art News*, January 1977, pp. 80-82, 86-87, ill.
- Albright, Thomas, "Slouching Mortality and Inky Galaxies," *Art News*, January 1977, p. 90.
- 1976 Wilson, William, "A Ferus Wheel of Fortune," *Los Angeles Times*, section IV, p. 1, 4.
- Ratcliff, Carter, "New York Letter," *Art International*, Summer 1976, pp. 29-30.
- Fuller, Mary, "You're Looking for Bruce Conner, the Artist, or What is this Crap You're Trying to Put Over Here?" *Current*, May-July 1976, pp. 8-12, 58-59, ill.
- Askey, Ruth, "The Ferus Gallery Remembered," *Artweek*, April 3, 1976, p. 5.
- Albright, Thomas, "The Cream of the Shows," *San Francisco Chronicle*, November 11, 1976, p. 50.

## PERIODICALS

- 1989 Marks, Ben, "The Poetics of Assemblage," *Artweek*, May 6, 1989, p. 1, ill.
- Baker, Kenneth, "Fragments of Modern Experience," *San Francisco Chronicle*, August 6, 1989, p. 10.
- 1988 Solnit, Rebecca, "Orders and Question," *Artweek*, August 20, 1988, p. 1.
- 1987 Reveaux, Tony, "Works by Bruce Conner," *University Art Museum (Calender)*, January 1987, p. 3, ill.
- Pincus, Robert L., "Artist's Style is Slash" *Burn*, *San Diego Union*, March 12, 1987, p. D-8, ill.
- Lufkin, Liz, "Shows we've Seen," *Popular Photography*, January 1987, pp. 26, 28, ill.
- 1986 Solnit, Rebecca, "Intrepid Chameleon," *Artweek*, March 15, 1986, p. 11, ill.
- Shere, Charles, "Old Masters of Beat Span Generations," *Oakland Tribune*, August 19, 1986, p. C1, C3.
- Roder, Sylvie, "Funk Artist turns Punk Photographer," *Palo Alto Weekly*, February 26, 1986, pp. 37-38, ill.
- Lewallen, Connie, "Photograms and Drawings by Bruce Conner," *University Art Museum (Calender)*, November - December 1986, p. 3, ill.
- Jordan, Jim, "Souvenirs for the Future," *Artweek*, October 11, 1986, p. 12, ill.
- Baker, Kenneth, "Uncompromising Beat Era Artists Still Going Strong," *San Francisco Chronicle*, August 29, 1986, p. 67.
- Baker, Kenneth, "Seven for a Swan Song," *Review, San Francisco Chronicle*, August 17, 1986, pp. 12-13

- Albright, Thomas, "At the Galleries," *San Francisco Chronicle*, September 11, 1976, p. 35.
- 1975 Wilson, William, "Romantic Rage Seeks Wisdom," *Los Angeles Times*, July 25, 1975, Section IV, p. 8.
- Wilson, William, "Double-Edged Message in 'A Drawing Show'," *Los Angeles Times*, February 16, 1975, section IV, p. 62.
- Stiles, Kristine, "Bringing Back the Beat Generation," *Daily Californian*, February 7, 1975, pp. 13-14, ill.
- Kent, Tom, "Bruce Conner Photographs," *Artweek*, October 25, 1975, p. 3 ill.
- Butterfield, Jan, "San Francisco," *Art Gallery Magazine*, March 1975, pp. 17, 58-59, ill.
- "An Artist Who Gets Into His Work," *San Francisco Chronicle*, October 16, 1975, p. 50, ill.
- Albright, Thomas, "The Beats - More Than Nostalgia," *San Francisco Chronicle*, February 1, 1975, p. 31, ill.
- 1974 Selz, Peter, "The Artist as Dactylographer," *Art in America*, July-August 1974, pp. 98-99, ill.
- Haacke, Lorraine, "Conner at DMFA," *Dallas Times Herald*, December 1, 1974, p. F-3.
- Frankenstein, Alfred, "A Lively Artistic Obituary," *San Francisco Chronicle*, February 28, 1974, p. 40.
- Frankenstein, Alfred, "The Fingerprints of Artist Bruce Conner," *This World, San Francisco Sunday Examiner and Chronicle*, August 4, 1974, p. 31, ill.
- Flanagan, Ann, "Bruce Conner's Cinematic Drawings," *Artweek*, November 9, 1974, p. 1, 16, ill.
- Butterfield, Jan, "It ain't dead, New Yorkers just mugged it," *Pacific Sun*, March 21-27, 1974, p. 21, ill.
- Bloomfield, Arthur, "A Micro-minded artist," *San Francisco Examiner*, October 16, 1974, p. 43, ill.
- Albright, Thomas, "Mushrooming Visions from Artist Bruce Conner," *San Francisco Chronicle*, October 15, 1974, p. 40.
- 1972 Frankenstein, Alfred, "A Conner Family Show," *San Francisco Chronicle*, January 7, 1972, p. 44.
- Bloomfield, Arthur, "The Family that Makes Art Together," *San Francisco Examiner*, January 16, 1972, p. 29, ill.
- Anderson, Laurie, "Bruce Conner," *Art News*, November 1972, p. 89.
- 1971 Frankenstein, Alfred, "Etchings Based on Fantastic Collages," *San Francisco Chronicle*, August 12, 1971, p. 31.
- Albright, Thomas, "Light and Conner: An Outstanding Exhibition," *San Francisco Chronicle*, May 4, 1971, p. 38.
- 1970 Doty, Robert, "Grotesque in American Art," *Art and Artists*, April 1970, p. 13-14, ill.
- 1968 "Savanarola in Nylon Skeins," *Time*, January 5, 1968, p. 50, ill.
- 1967 Wilson, William, "Elephantism - Mammoth Brush with Psychedelic Colors," *Los Angeles Times*, May 17, 1967, Part IV, p. 1, 7, ill.
- "San Francisco Vote Tally," *San Francisco Chronicle*, November 8, 1967, p. 1A.
- Monte, James, "'Making it' with Funk," *Artforum*, Summer, 1967, p. 56.
- Giuliano, Charles, "Bruce Conner," *Artist's Proof*, 7, 1967, p. 56-57, ill.
- Frankenstein, Alfred, "A Confrontation with 'Funk'," *This World, San Francisco Sunday Examiner and Chronicle*, April 23, 1967, p. 27.
- "Food Sculpture Exhibition Proves Delight to Audiences," *Wichita Beacon*, September 21, 1967, p. 11A.
- Albright, Thomas, "A Look at Two Good Art Shows," *San Francisco Chronicle*, April 27, 1967, p. 43.
- 1966 Hopper, Dennis, "West Coast: The Scene," *Art and Artists*, May 1966, p. 68, ill.
- 1965 Valpy, Michael, "U.S. Exhibitor to Give Eating Display," *Vancouver Times*, February 1, 1965, p. 1.
- Rykwert, J., "Mostra a Londra," *Domus*, February 1965, p. 46.
- Driscoll, Edgar J., "Two Assemblage Exhibits of Contrast," *Boston Globe*, September 26, 1965, p. H-29.
- Belz, Carl, "Pop Art, New Humanism and Death," *Kulchur*, Spring 1965, pp. 25, 29-30, ill. p. 33.
- 1964 Willard, Charlotte, "Drawing Today," *Art in America*, October 1964, p. 60, ill.
- Ventura, Anita, "The Bay Climate," *Arts*, December 1963, p. 30, ill.
- Monte, James, "Sculpture Steals the Show in the Eighty-Third Annual," *Artforum*, May 1964, p. 23-24, ill.
- Frankenstein, Alfred, "A Break with Art Tradition," *This World, San Francisco Sunday Chronicle*, April 26, 1964, p. 22-23.
- Burr, James, "London Galleries," *Apollo*, December 1964, p. 520.
- "Art of Bits and Pieces," *The Times* (London), December 16, 1964, p. 7.
- 1963 Valenzuela, Elvira, "Wichitan's Work stirs Controversy," *Wichita Eagle and Beacon Magazine*, February 1963, cover, p. 2, 21, ill.
- Stiles, Knute, "Bruce Conner, San Francisco Art Institute," *Artforum*, December 1963, p. 46, ill. p. 47.
- "IV Biennale Internationale d'Arte (San Marino)," *Art International*, June 1963, p. 51, 60, ill.
- Lindgren, Lawrence, "This year's FOTA breaks with tradition," *Chicago Maroon*, (University of Chicago), April 26, 1963, ill.
- Leider, Philip, "California After the Figure," *Art in America*, October 1963, p. 76-77, ill. p. 80.
- Frankenstein, Alfred, "Music and Art," *This World, San Francisco Sunday Chronicle*, November 17, 1963, p. 24-25.
- Copland, John, "Sculpture in California," *Artforum*, August 1963, p. 4, ill. p. 5.
- "Bruce Conner Receives 1963 Nealie Sullivan Award of \$1000," *San Francisco Art Institute News*, September 1, 1963, p. 1, 2.
- Bogat, Regina, "Fifty California Artists," *Artforum*, 1:7, 1963, p. 25, ill. p. 26.
- 1962 Perkins, Constance, "Bruce Conner," *Artforum*, August 1962, p. 6, 9, ill.
- Nelken, Margarita, "La de Bruce Conner," *Excelsior* (Mexico City), February 25, 1962, p. 21-C.

- Leider, Philip, "The Construction as an Object of Illusion," *Artforum*, 1:5, 1962, p. 40.
- Leider, Philip, "Bruce Conner: A New Sensibility," *Artforum*, November 1962, p. 30, 31, ill.
- Langsner, Jules, "Art News from Los Angeles," *Art News*, October 1962, p. 50.
- Coplands, John, "The New Painting of Common Objects," *Artforum*, November 1962, p. 29.
- Ashton, Dore, "Art," *Arts and Architecture*, January 1962, p. 33.
- 1961 Restany, Pierre, "Die Beseelung des Objektes," *Das Kunstwerk*, July-August 1961, p. 38, ill. p. 55.
- Picard, Lil, "New Yorker Kunstbrief," *Das Kunstwerk*, November 1961, p. 56, ill. p. 62.
- Chipp, Herschel, "Art News from San Francisco," *Art News*, February 1961, p. 54.
- 1960 Waite, Elmont, "That's not Murder - That's Art," *San Francisco Chronicle*, November 13, 1960, p. 3.
- Rexroth, Kenneth, "Shockers by a Midwest Artist...", *Highlight, San Francisco Examiner*, November 13, 1960, p. 14.
- Murphy, George, "Nylons and Box - What is It?" *San Francisco Examiner*, December 6, 1960, p. 1, 21; IV, 10, ill.
- Fried, Alexander, "Artist Defines 'Child' Meaning," *San Francisco Examiner*, January 15, 1960, section 1, p. 19.
- Frankenstein, Alfred, "The Batman Makes its Bow with Modern 'Junk'," *This World, San Francisco Sunday Chronicle*, November 13, 1960, p. 27, ill.
- Curtin, Andrew, "The Unliked 'Child'," *San Francisco News-Call Bulletin*, January 14, 1960, p. 21, ill.
- Coates, Robert M., "The Art Galleries," *The New Yorker*, January 30, 1960, p. 87.
- Canaday, John, "Art: A Wild, but Curious, End-of-Season Treat," *New York Times*, June 7, 1960, p. 32.
- Ashton, Dore, "Art," *New York Times*, January 22, 1960, p. 19.
- 1959 Wallace, Dean, "Local Artists are Toying with Something akin to Dada," *This World, San Francisco Sunday Chronicle*, January 18, 1959, p. 22.
- Frankenstein, Alfred, "Bruce Conner Exhibit - Magic in Disorder," *San Francisco Chronicle*, September 30, 1959, p. 41.
- Cross, Miriam Dungan, "Shocking 'Beat' Art Displayed," *Oakland Tribune*, November 29, 1959, p. 4-C.
- 1958 Frankenstein, Alfred, "Music and Art," *This World, San Francisco Chronicle*, June 15, 1958, p. 31.

## PUBLIC COLLECTIONS

Museum of Modern Art, New York  
 Whitney Museum of American Art, New York  
 Rose Art Museum, Brandeis University,  
 Waltham, Massachusetts  
 San Francisco Museum of Modern Art  
 Los Angeles County Museum of Art  
 University Art Museum, Berkeley  
 Rockhill Nelson Gallery, Kansas City, Missouri  
 Addison Gallery, Andover, Massachusetts  
 Worchester Art Museum,  
 Worchester, Massachusetts  
 Sheldon Memorial Art Gallery,  
 University of Nebraska  
 Norton Simon Museum, Pasadena, California  
 Netherlands Film Museum, Amsterdam  
 Musee National d'Art Moderne,  
 Centre Pompidou, Paris  
 Oakland Museum, Oakland, California  
 Wichita Art Museum, Kansas  
 Achenbach Foundation, San Francisco  
 Guggenheim Museum, New York  
 Indiana University Art Museum, Bloomington  
 University of Arizona Museum of Art, Tucson.  
 Yale University, New Haven, Connecticut  
 Art Institute of Chicago, Chicago, Illinois  
 University of New Mexico Art Museum,  
 Albuquerque  
 Joslyn Art Museum, Omaha, Nebraska  
 Hirschhorn Museum and Sculpture Garden,  
 Washington D.C.  
 Steinberg Gallery, Washington University,  
 St. Louis, Missouri  
 Elder Art Gallery, Nebraska Wesleyan University,  
 Lincoln, Nebraska  
 Richard Nelson Gallery, University of California,  
 Davis  
 Museum of Art and Architecture, University of  
 Missouri, Columbia  
 Princeton University Art Museum, Princeton,  
 New Jersey  
 National Museum of American Art,  
 Washington D.C.  
 Museum Moderner Kunst, Vienna, Austria  
 Newport Harbor Art Museum,  
 Newport Beach, California  
 Museum of Contemporary Art, Los Angeles  
 Walker Art Center, Minneapolis, Minnesota  
 La Jolla Museum of Contemporary Art,  
 La Jolla, California  
 de Saisset Museum, University of Santa Clara,  
 Santa Clara, California  
 Musee Moderna, Stockholm, Sweden  
 Museum of Contemporary Art, Chicago, Illinois  
 Laguna Art Museum, Laguna Beach, California

## List Of Plates

THE ARTIST, 1990, engraving collage, 13 1/8 x 9 1/2 inches (cover)

CROSS 6/25/64, 1974, assemblage sculpture, 25 1/2 x 23 1/2 inches

WALKIE-TALKIE, 1959, assemblage sculpture, 33 1/4 x 11 1/2 x 12 inches

(collection Robert, Mary and Elizabeth Dean)

ANNIVERSARY GREETINGS, 1963, assemblage sculpture, 15 5/8 x 12 inches

LADY BRAIN, 1960, assemblage sculpture, 20 x 10 x 12 1/2 inches

GUADALUPE, 1962, assemblage sculpture, 27 x 20 x 5 inches

JULY GEORGE / PORTRAIT OF GEORGE HERMS 1962,

assemblage sculpture, 30 x 27 1/4 x 5 1/2 inches

ISOLATION, 1966, engraving collage, 9 5/8 x 13 9/16 inches

FOUR SQUARE, 1986, engraving collage, 7 1/8 x 9 1/4 inches

BOUNDARY LINE, 1987, engraving collage, 13 3/8 x 9 1/2 inches

BIRD DANCE, 1990, engraving collage, 11 5/8 x 7 5/8 inches

MONUMENT, 1965, engraving collage, 8 1/4 x 6 3/16 inches

3-13-1976, 1976, acrylic on unsized linen, 36 inch diameter

1/18/1974, 1974, acrylic on canvas, 54 7/8 x 47 inches

## Acknowledgements

*Special thanks to:*

Matthew Marks  
Robert and Mary Dean  
Dennis Hopper  
Paula Kirkeby  
Elisabeth Kennedy  
Ken Hurbert

*Photography*  
Susan Einstein

*Printing*  
S & P Printers, Culver City

This catalog has been published in conjunction  
with the exhibition of work by Bruce Conner at  
the Michael Kohn Gallery, Santa Monica,  
June 16 through July 21, 1990

In cooperation with the Smith-Andersen Gallery, Palo Alto, CA

## BRUCE CONNER:

### FIGURES OF THE BODY IN THE UNIVERSE

*"I don't think I can do anything outside my own body. My attitude towards myself is like my attitude toward each of those dots of light: isolated—formless—with power of light within it."—B.C., 1973*

In Bruce Conner's film "Marilyn Times Five" the black ribbon of 'leader' preceding the opener was found to be covered with electrically charged dust particles that projected as random white specks. Conner became fascinated with these errant constellations as he did with other permutations of light patterns: light coming through leaves, dappled on water; the Milky Way, stars.

Shortly thereafter he began a series of drawings with pen and ink: vast fields of broken-up white, which he saw as white light or energy. He was drawn into each of these pin-point shards of light, immersed in them, one by one, going back and rounding each one out, crosshatching over and over again, obsessed and compelled into "an enormous kind of meditative dedication." He studied each of the thousands of "stars" in a single drawing, as a Cabalist might have pored over single letters of the Book of Genesis, or an Incan astrologist the Pleiades, finding in each a mythic universe filled with radiance, isolated in blackness, "at the mercy of an indefinable power."

Inhabiting these celestial realms were the 'angels' Conner has been photographing since 1972, reverse shadow silhouettes that he likens to the 'angels' one makes by lying flat in deep snow and sweeping arcs with the arms to make 'wings.'

By using his own body as a transformer, interrupting a projected beam of intense light onto sensitized photographic paper, Conner, with the aid of artist-photographer Edmund Shea creates reverse-form reliefs which the eye 'prints.' The shadow is white, not black; of such whiteness against the black void of exposed paper as to seem a source of light and energy, and to cause an infinite ricochet between the brilliance of a white hand (star) and the intense beam it reflects—*or is reflecting it.*

These reverberations of light, pulsing in that illusive darkness, become on paper the images of that "immense force, itself not defined," and take the shape of mountains, tidal waves; of nebulae; of forms half human and half divine, of the gods Ptah and Serapis, patterned after illimitable presences. Conner's recurring image of a crouching form, that could be the shadow of Rodin's "Thinker," is used fully realized as a white form crouching in a void; and masked back to the pure curvilinear shapes, a white ground fragmented by torn black flags. A tall standing silhouette from whose center a brilliant white hand, palm out, emits glowing light, could be the obelisk sacred to the Egyptian Ra, God of Light. To see these "Angels" in exhibition would be similar to standing in darkness broken by blinding flashes of strobe light, to see figures bending and moving in sequence illuminated by an unseen ray.

The "Angels" vary in size from 20" by 25" to 40" by 80". Conner and Shea unroll the paper under the red-filtered light of a projector, arrive at the shadow/silhouettes form; then the filter is removed and the paper exposed, turning it black, an almost three-dimensional gray of soft transparency, leaving some areas white. The effect is one of an uncanny "light-echo;" Conner's shadow becomes the "light," not blocking the light but transmitting it.

"At one place I'm a light," Conner says. "At the other, I'm another light. What we see seems to require both of these activities."

—Beth Coffelt

(written for an exhibition of ANGELS  
organized by Lynn Hershman for the  
Walnut Creek Art Center and not exhibited  
in March of 1975)

**LIBRARY,**

**JAN 21 1977**

**LOS ANGELES COUNTY**

NIGHT ANGEL, 1975  
85 x 39 in. (215.9 x 99.1 cm)  
Collection Walker Art Center,  
Minneapolis  
Butler Family Fund, 1989

ANGEL LIGHT, 1975  
85 x 39 in. (215.9 x 99.1 cm)  
Collection of Shirley Ross Davis,  
Woodside

ANGEL, 1975  
85 x 39 in. (215.9 x 99.1 cm)  
Collection of Richard Lorenz,  
Berkeley

FLAME ANGEL, 1975  
96 x 40 in. (243.8 x 101.6 cm)  
Collection of Norma H.  
Schlesinger, San Francisco

UNTITLED ANGEL, 1975  
67 x 40 in. (170.2 x 101.6 cm)  
Collection of the artist, courtesy  
Smith Andersen Gallery, Palo Alto

ANGEL KISS, 1975  
96 x 40 in. (243.8 x 101.6 cm)  
Collection of Paula and Phillip  
Kirkeby, Palo Alto

KISS ANGEL, 1975  
96 x 40 in. (243.8 x 101.6 cm)  
Collection of Robert Harshorn  
Shimshak, Berkeley

This publication is generously  
supported by Smith Anderson Gallery,  
Palo Alto.

The San Francisco Museum of Modern  
Art is a privately funded, member-  
supported museum receiving major  
support from Grants for the Arts of the  
San Francisco Hotel Tax Fund and the  
National Endowment for the Arts, a  
Federal agency.

© 1992 San Francisco Museum of  
Modern Art  
401 Van Ness Avenue, San Francisco,  
California 94102-4582

*Cover illustration:*

SOUND OF TWO HANDS ANGEL,  
1974. Collection of Tim Savinar and  
Patricia Unterman, San Francisco.  
Photograph copyright Bruce Conner  
and Edmund Shea.

ANGELS

*Bruce Conner*  
1973-1975



## *Checklist*

All works are gelatin silver print photograms, copyright Bruce Conner and Edmund Shea.

HOUSE OF TWO HAND ANGEL, 1973

31 x 22 in. (78.7 x 55.9 cm)

Collection of Phyllis Boynton, Berkeley

DEPARTING ANGEL, 1973

26 x 20 in. (66 x 50.8 cm)

Collection of the artist

ANGEL ARMS, 1973

22 x 47 3/4 in. (55.9 x 121.3 cm)

Collection of the artist, courtesy Smith Andersen Gallery, Palo Alto

BOWING ANGEL, 1973

24 x 24 in. (61 x 61 cm)

Collection of Harvey Sande, Berkeley

CROUCHING ANGEL, 1974

50 x 40 in. (127 x 101.6 cm)

Collection of the artist, courtesy Fraenkel Gallery, San Francisco

TEARDROP ANGEL, 1974

52 x 39 in. (132.1 x 99.1 cm)

The Rene and Veronica di Rosa Foundation, Napa

NEW ANGEL, 1974

85 x 39 in. (215.9 x 99.1 cm)

Collection of Jean Conner, San Francisco

ENFOLDING ANGEL, 1975

35 x 32 in. (88.9 x 81.3 cm)

Private collection

THRONE ANGEL, 1975

65 x 39 in. (165.1 x 99.1 cm)

The *Honolulu Advertiser* Collection at The Persis Corporation, Honolulu

UNNAMED ANGEL, 1975

85 x 39 in. (215.9 x 99.1 cm)

Collection of The Oakland Museum, Gift of the artist

SOUND OF ONE HAND ANGEL, 1974

88 x 37 in. (223.5 x 94 cm)

San Francisco Museum of Modern Art Purchase, 82.150

SOUND OF TWO HANDS ANGEL, 1974

88 x 37 in. (223.5 x 94 cm)

Collection of Tim Savinar and Patricia Unterman, San Francisco

ANGEL, 1975

85 x 39 in. (215.9 x 99.1 cm)

Collection of the Buchanan McKay Family Trust, San Francisco

UNTITLED ANGEL, 1975

96 x 40 in. (243.8 x 101.6 cm)

Collection of Michael McClure, Oakland

BLESSING ANGEL, 1975

85 x 39 in. (215.9 x 99.1 cm)

Collection of Ann Hatch, San Francisco

BUTTERFLY ANGEL, 1975

85 x 39 in. (215.9 x 99.1 cm)

Collection of Rene di Rosa, Napa

ANGEL, 1975

85 x 39 in. (215.9 x 99.1 cm)

Collection Walker Art Center, Minneapolis  
Butler Family Fund, 1989

ANGELS: *Bruce Conner 1973-1975*

San Francisco Museum of Modern Art

March 27 - July 5, 1992

The wide-ranging and prolific career of Bruce Conner has spanned more than four decades and includes work produced in a variety of media. Born in McPherson, Kansas, in 1933, Conner received his B.F.A. from the University of Nebraska in 1956 and studied at the Brooklyn Museum Art School and the University of Colorado. He moved to San Francisco in 1957 and immediately immersed himself in the thriving art and literary scene in the Bay Area, where he continues to work today. Perhaps most celebrated for his assemblage work, Conner also has explored the expressive possibilities of sculpture, painting, collage, drawing, conceptual gesture, printmaking, film, and photography. It is only one aspect of his work in the medium of photography that comprises this exhibition.

In 1972, a year in which he found himself artistically directionless, Conner came upon the idea of producing life-size, negative shadow images of himself in black velvet. These could be carried with him and variously placed in any number of locales as reminders of his creative impasse. In order to find a starting point for this project, Conner collaborated with photographer Edmund Shea to create photograms of his body as templates for the velvet forms. Technically, a photogram is a cameraless work, and the process can be traced back historically to the sixteenth-century and the use of the camera obscura, or "dark room," for its production. Conner, nude and standing on a platform in front of light-sensitive paper tacked to one wall of Shea's completely darkened studio, posed his body in various configurations. When the right pose was found, Shea flashed white light from a slide projector onto the sensitized paper. Where Conner's body or other objects blocked the light, the finished print captured them as white patterns against a black background. The photographic paper reversed the phenomenon it recorded—positive (light) became negative (black background), and negative (absence of light, or shadow) became positive (Conner's body). Because his body became a

vessel of radiance, a transformer of energy, in the printed photograms, Conner abandoned the idea of making negative shadow images of himself in velvet. He focused instead on the positive image of himself as light<sup>1</sup> and his body as a medium of creative exploration. The result was a series of twenty-nine photograms, each designated as an ANGEL, produced between 1973 and 1975.<sup>2</sup> Conner compares these images to the "angels" one makes by lying flat in deep snow and sweeping arcs with the arms to make "wings."<sup>3</sup> When viewed both individually and in progression as a series, the ANGELS present a meditative grouping of self-portraits that show the evolution of an increasingly spiritually enhanced being.

Within the context of the series, three groupings can be discerned. The first contains the most highly contrasting imagery. Clearly defined body images are silhouetted against black backgrounds. Here, the human figure is most recognizable, and occasionally makes reference to historical sources. *CROUCHING ANGEL*, for example, could exist as the shadow of Rodin's *Thinker*. In *BOWING ANGEL*, *TEARDROP ANGEL*, and *ENFOLDING ANGEL*, Conner posed himself as crouching and bent, in essence presenting himself as a contorted mass of imploded energy. These initial photograms have the greatest variety of size, shape, and imagery, in part due to the fact that these were the earliest created, and the process was still being explored.

The second group presents the human figure as a full-standing, frontal form, totemic in stance. The shapes become more translucent in this grouping where light seems to emanate from within the figures outward, thus producing an ephemeral quality. Conner achieved this effect by placing parts of his body, particularly his hands, directly on the paper, causing the rest of his body to subtly fade in and out of the background or darkness. The result is a magical resonance of the body between earthly and unearthly realms, the light and the void. The subtle, horizontal striations in these photograms, an effect that resulted from the necessity of rolling the large sheets of paper during processing, add to their ethereal appearance. This effect is magnified by the allusions to exploded stars, doves, and butterflies created by the hand postures, all symbols of the unfolding energy of transformation, as seen in *BUTTERFLY ANGEL*, *BLESSING ANGEL*, *SOUND OF ONE HAND ANGEL*, and *SOUND OF TWO HANDS ANGEL*.

In the final grouping, Conner's body is almost entirely dissolved into the blackness of the background void. Fingertips, nose, lips, and toes become abstract shapes, points of pure light that expand and disintegrate into the cosmological darkness. These last photograms — FLAME ANGEL, ANGEL KISS, and KISS ANGEL — are perhaps the most compelling and poignant as they relate to pure form and abstract imagery that resembles celestial bodies or flames that explode, flicker, and eventually disappear into the peaceful quietude of nothingness and solitude. These last photograms are not unlike Conner's series of pen and ink drawings produced during the same time period wherein specks of white — points of light or energy — emerge from obsessively drawn, heavily cross-hatched, black fields: mini, mythic universes filled with the possibility of radiance. In the photograms, however, it is the body and being of Conner himself that carries the possibility of radiance and light. As Conner has stated, "I don't think I can do anything outside my own body. My attitude towards myself is like my attitude toward each of those dots of light: isolated — formless — with the power of light within it."<sup>4</sup>

For Conner, the photograms were a very personal project relating to his own exploration into the internal depths of self.<sup>5</sup> Embodying the preoccupations of an intimate, three-year journey, the series remains one of Conner's most intensive and beautiful bodies of work.

*Judith Cizek*

Assistant Curator

Department of Photography

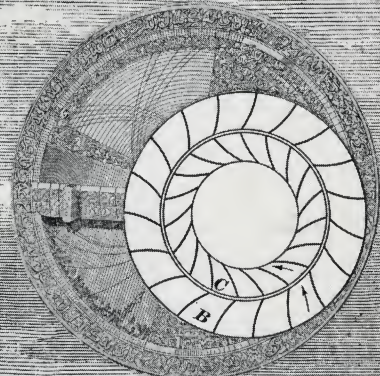
<sup>1</sup>Rebecca Solnit, *Secret Exhibition: Six California Artists of the Cold War Era* (San Francisco: City Lights Books, 1991), 123.

<sup>2</sup>Twenty-seven of the original twenty-nine are extant.

<sup>3</sup>Bruce Conner in an interview with Judith Cizek at the San Francisco Museum of Modern Art, January 12, 1992.

<sup>4</sup>Bruce Conner quoted by Beth Coffelt in "Bruce Conner: Figures of the Body in the Universe" (unpublished essay for the Walnut Creek Art Center, 1975). It should be noted that in 1967 Conner ran for the office of supervisor in San Francisco on a platform of "light" based on the Gospel According to Luke (11: 34-36).

<sup>5</sup>Bruce Conner in an interview with Terri Cohn on July 6, 1984, quoted in *Bruce Conner: Photograms* (San Francisco: The Art Museum Association of America, 1985).





# Smith Andersen Gallery

728 Emerson Street, Palo Alto, CA 94301

Ph. (415) 327-7762 Fax (415) 327-8737

## ELITE NOVELTIES

### SALON ART OF THE NINETIES THIRTEEN ENGRAVING COLLAGES

by

BRUCE CONNER

FEBRUARY 8 to MARCH 15, 1996

Gallery Hours:

Wednesday thru Saturday 10 a.m. to 5 p.m.  
and by appointment

BC

AUGUST 1993

PENCIL AND WOOD ENGRAVING

ON RAG BOARD WITH YES GLUE

6 1/2 X 4 3/4 INCHES

# News Release

IMMEDIATE RELEASE  
August 28, 1975

LIBRARY

SEP 3 1975

LOS ANGELES COUNTY  
MUSEUM OF ART

## BRUCE CONNER DRAWINGS

Although Bruce Conner is best known as a maker of assemblages and films, drawing has been an important and continuing part of his work, spanning the entirety of his artistic career. Bruce Conner Drawings, opening September 11 at the Museum of Contemporary Art and continuing through November 2, surveys the development of Conner's graphic production over some two decades.

Conner's early fascination with the accumulation of details (reminiscent of the technique of his work in assemblage and film), is seen in these finely and precisely delineated drawings. Experiences with peyote and primitive Christianity in Mexico and later with the psychedelic movement in San Francisco and with Eastern thought are reflected in Conner's art. Subtle pencil and (later) felt tip pen drawings are composed of fluid and interlocking landscape forms which metamorphose into complex evocations of the flow of cosmic energies in which mystic forms often relating to the Mandalla become discernable.

Executed with consuming dedication, these hermetic drawings are imbued with energy and intensity, reflecting Conner's discoveries of form and his search for essential truths of the universe.

The exhibition was organized by the M.H. de Young Memorial Museum.

PRESS PREVIEW: WEDNESDAY, SEPTEMBER 10, 2-4 P.M.

MEMBERS' PREVIEW TO WHICH PRESS IS CORDIALLY INVITED: WEDNESDAY, SEPTEMBER 10, 5-7 P.M.

For further information: Alene Valkanas 943-7755

Museum of Contemporary Art 237 e. Ontario st., Chicago 60611, Wh 3-7755

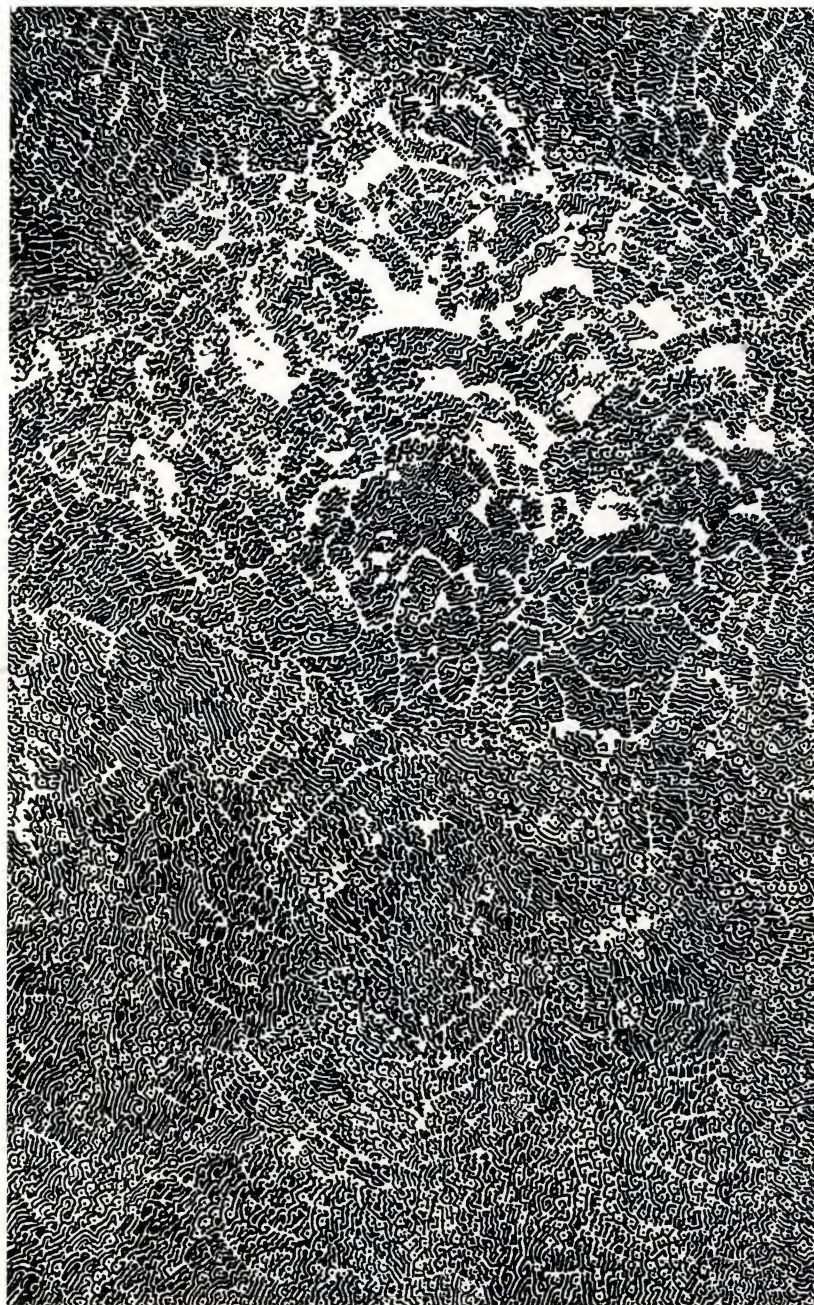
CONNER, BRUCE  
ONE-MAN

BRUCE CONNER 9/11 - 11/2/75

CONNER, BRUCE

[ONE MAN]

# BRUCE CONNER



## DRAWINGS

LIBRARY

JAN 10 1975

LOS ANGELES COUNTY  
MUSEUM OF ART

**Bruce Conner**  
**Drawings 1955-1972**

The Fine Arts Museums of San Francisco:  
M. H. de Young Memorial Museum  
October 5, 1974-January 5, 1975

Joslyn Art Museum  
Omaha, Nebraska  
January 28-March 2, 1975

Wadsworth Atheneum  
Hartford, Connecticut  
April 1-May 11, 1975

Represented by  
Quay Gallery  
560 Sutter Street  
San Francisco  
94102

392 5532

ONE-MAN

# BRUCE CONNER AT NICHOLAS WILDER GALLERY

OCTOBER 24 TO NOVEMBER 14

8225 SANTA MONICA BLVD. LOS ANGELES

OPENING: 8:00 PM, OCT. 24TH

LIBRARY  
LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

DEC 8 1970

1

2

3

4

Bruce Conner

15

5

15 Beautiful Mysteries

14

6

Reception for the artist  
Friday, June 23, 1995 6 to 8 pm

13

7

Kohn Turner Gallery  
9006 Melrose Avenue Los Angeles, CA 90069  
310 271 4453 Fax: 310 271 3469

12

11

10

9

8

# DRAWINGS

*1962 to 1991*

*by*

BRUCE CONNER

*Friday, September 13, 1991*

*6 to 9 PM*

*through*

*October 26, 1991*

MICHAEL KOHN GALLERY

920 COLORADO AVENUE SANTA MONICA 90401

TEL: 213 393 7713 or FAX: 213 393 1554



BRUCE CONNER □ DRAWINGS 1955-1972 □ OTIS ART GALLERY  
2401 WILSHIRE BLVD • LOS ANGELES 90057 □ JULY 3 - AUGUST 10, 1975  
10:30 - 5:00 MONDAY-SATURDAY □ 1:00 - 5:00 SUNDAY (CLOSED JULY 4)



---

Otis Art Institute of  
Los Angeles County  
2401 Wilshire Boulevard  
Los Angeles, California 90057

---

ONE-MAN

---

Non-Profit Org.  
U.S. Postage  
P A I D  
Los Angeles, Ca.  
Permit No. 31817

---

OTIS ART INSTITUTE and OTIS ART ASSOCIATES

*invite you to the preview reception of*

**BRUCE CONNER**

*Wednesday evening, 7 to 9 pm*

*July 2, 1975*

*No-host bar*

OTIS ART INSTITUTE GALLERY

Maurice Tuchman  
Los Angeles Art Museum  
5905 Wilshire Blvd.  
Los Angeles, CA 90036

M

LIBRARY  
JUL 11 1975  
LOS ANGELES COUNTY  
MUSEUM OF ART

Wadsworth Atheneum

News  
Release

Jean C. Burnett  
Public Relations Director  
203 278-2670

Hartford, Connecticut 06103

LIBRARY

MAR 12 1975

LOS ANGELES COUNTY  
MUSEUM OF ART

FOR RELEASE  
Sunday, March 16, 1975

Hartford, Conn. -- An exhibition of drawings by California artist Bruce Conner will open at the Wadsworth Atheneum on Tuesday, April 1. Conner is internationally known as a sculptor and filmmaker, but his drawings, while perhaps less widely seen, form an important segment of his work and have become increasingly significant as a cumulative commentary on his artistic preoccupations.

The period covered by the exhibition is from 1955 to 1972.

Most of the works are small in size, although many are monumental in impact, and two are done on objects - a drum head and a standing world globe. There are 55 drawings in the Atheneum exhibition and they will remain on view through Sunday, May 11.

Conner's drawings must be seen at close range for their full content to be perceived. Densely packed fine pen lines often almost completely obliterate the white background, and images or designs first emerge as mere traces before the eye begins to delineate all of the patterns therein. For most of 1962 Conner lived in Mexico where he absorbed much of the symbolic culture of that country. Mandalas and other ritual shapes have become an important element in many of his drawings because of that experience.

LIBRARY

MORE

MAY 16 1975

LOS ANGELES COUNTY  
MUSEUM OF ART

CONNER, BRUCE

ONE-MAN

Bruce Conner was born in Kansas in 1933 and has lived in San Francisco since his 24th year except for the year in Mexico and two years in Boston, from 1963 to 1965. One-man exhibitions of his work have been organized by, among others, the Philadelphia Institute of Contemporary Art, the Robert Fraser Gallery in London, the Swetzoff Gallery in Boston and the Martha Jackson Gallery in New York City. His films have been shown in museums throughout the country and he has been the recipient of grants from the Ford Foundation, the Copley Foundation and the National Endowment for the Arts.

"Bruce Conner Drawings 1955-1972" was organized at the Fine Arts Museums of San Francisco and also has been on view at the Joslyn Art Museum in Omaha, Nebraska, before coming to the Atheneum. A catalogue containing several reproductions and an essay by Thomas H. Garver, Curator of Exhibitions for the Fine Arts Museums of San Francisco, is available at the Atheneum Shop.

The exhibition may be seen during regular museum hours, Tuesday through Saturday from 11:00 am to 4:00 pm and Sunday from 1:00 to 5:00 pm. Suggested museum admission fees are \$1 for adults and \$.50 for 12 to 18 years. Children under 12, museum members and scheduled tour groups are admitted free.

X

X

X

BRUCE CONNER

M I C H A E L   K O H N   G A L L E R Y

LIBRARY

JUN 29 1990

LOS ANGELES COUNTY  
MUSEUM OF ART

## PRESS RELEASE

BRUCE CONNER

ASSEMBLAGES  
PAINTINGS  
DRAWINGS  
ENGRAVING COLLAGES

Opening - Saturday June 16, 1990, 4:00 - 6:00 PM  
through Saturday July 21, 1990

Bruce Conner, well known for his assemblages and experimental films, will have a one-person show at the Michael Kohn Gallery in Santa Monica. This is Conner's first gallery appearance since the Nicholas Wilder Gallery in 1972, and prior to that was his 1962 exhibition at the Ferus Gallery.

This show will bring together a group of assemblage sculptures executed during the early 1960s, along with paintings and drawings from the 1970s, and a selection of engraving collages that range in date from 1961 to 1990.

Bruce Conner's work is in many public and private collections, including The Museum of Modern Art, New York; Whitney Museum of American Art; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Art Institute of Chicago; Walker Art Center, Minneapolis; Musee National d'Art Moderne, Centre Pompidou, Paris.

An illustrated catalogue will accompany this exhibition.

For further information please contact Michael Kohn, or Elisabeth Kennedy.

CONNER, BRUCE



AND

BRUN  
CON

Oct. 7– Nov.  
Tues.– Sat.,

BRAUNSTEIN/CO  
560 Sutter Street

GELS

UCE  
NER

ov. 1, 1975

11 to 6 PM

UAY GALLERY  
San Francisco



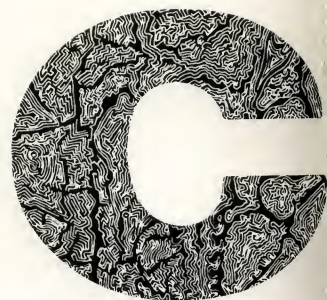
## BRUCE CONNER

BORN:	1933	McPherson, Kansas
EDUCATION:	1956	B.F.A., Nebraska University
	1956	Brooklyn Museum Art School
	1957	University of Colorado
EXHIBITIONS:	1956	Rienzi Gallery, New York
	1958	East West Gallery, San Francisco
	1958	Designers Gallery, San Francisco
	1959	Spatsa Gallery, San Francisco
	1960	Alan Gallery, New York
	1960	Batman Gallery, San Francisco
	1961	Alan Gallery, New York
	1962	Batman Gallery, San Francisco
	1962	Glantz Gallery, Mexico City
	1962	Antonio Souza Gallery, Mexico City
	1963	Neallie Sullivan Award, San Francisco Art Assoc.
	1963	Wichita Art Museum, Wichita, Kansas
	1963	Alan Gallery, New York
	1963	Swetzoff Gallery, Boston
	1964	Batman Gallery, San Francisco
	1964	Alan Gallery, New York
	1964	George Lester Gallery, Rome
	1964	Robert Fraser Gallery, London
	1965	University of British Columbia Art Gallery
	1965	Rose Art Museum, Brandeis University
	1965	Gallerie "J", Paris
	1965	Alan Gallery, New York
	1966	Quay Gallery, San Francisco
	1967	Institute of Contemporary Art, Philadelphia
	1967	San Francisco Art Institute
	1971	San Francisco Art Institute
	1971	Molly Barnes Gallery, Los Angeles
	1971	Reese Palley Gallery, San Francisco
	1972	Reese Palley Gallery, San Francisco
	1972	City Lights Bookstore, San Francisco
	1972	Martha Jackson Gallery, New York
	1972	James Willis Gallery, San Francisco
	1972	Texas Gallery, Houston
	1972	Nicholas Wilder Gallery, Los Angeles
	1973	Texas Gallery, Houston
	1974	Quay Gallery, San Francisco
	1974	Tyler Art Museum, Tyler, Texas
	1974	Gallerie Smith-Andersen, Palo Alto
	1974-75	De Young Museum, San Francisco, traveling to Joslyn Museum, Omaha
		Wadsworth Atheneum, Hartford, Conn.
		Otis Art Gallery, Los Angeles
		Chicago Museum of Contemporary Art, Chicago
	1975	Braunstein/Quay Gallery, San Francisco
	1976	Braunstein/Quay Gallery, New York
GROUP EXHIBITIONS:	1958	San Francisco Art Association Annual
	1960	"Gang Bang", Batman Gallery, San Francisco
	1961	Illinois Biennial
	1961	"The Art of Assemblage," Museum of Modern Art, N.Y.
	1962	"50 California Artists," Whitney Museum of American Art, New York
	1963	"66th Annual of American Painting," Chicago Art Institute
	1964	The Hague, Netherlands
	1967	"Funk Art," University Art Museum, Berkeley
	1967	"Sculpture of the 60's," L.A. County Art Museum
	1972	"Family Show," Quay Gallery, San Francisco & Jacqueline Anhalt Gallery, Los Angeles
	1975	"Drawing Show," Newport Museum of Art
	1975	"Poets of the Cities," Dallas Museum of Art, San Francisco Museum of Art, Wadsworth Atheneum, Hartford, Conn.
PUBLIC COLLECTIONS:		Museum of Modern Art, New York
		Whitney Museum of American Art, New York
		Rose Art Museum, Brandeis University, Mass.
		San Francisco Museum of Art
		Los Angeles County Art Museum
		University Art Museum, Berkeley
		Rockhill Nelson Gallery, Kansas City
		Addison Gallery, Andover, Mass
		Worcester Art Museum, Worcester, Mass.
		Nebraska Art Museum, Lincoln
		Pasadena Museum of Art
		Netherlands Film Museum, Amsterdam

LIBRARY

OCT 3 1975

LOS ANGELES COUNTY  
MUSEUM OF ART



ommer

acken

ailand

**Bruce Conner Drawings.** Although Bruce Conner is best known as a maker of

assemblages and films, drawing has been an important and continuing part of his work.

Some influences and components: peyote experiences, Asian art, Boston, Mexico, San

Francisco, mysteries of the growing embryo, mandala forms, the yin yang, cinematic

tickering, crystals, labyrinths. Included also: a drum and a world globe, transformed. The

exhibition was organized by the M. H. de Young Memorial Museum.

**Philip McCracken.** "These plaster relief sculptures are the expression of a new awareness

of a certain dim yet luminous quality of light. The content of the work is based in a deep

regard for nature. The multiplicity and rich experimentation found in nature inspires me,

to do new combinations of ideas and means in my approach to sculpture. They make

possible a refocusing of vision on old familiar objects, illuminating them in new and often

surprising ways, and encourage 'what-if-ness' in the configurations of imagination."

. . Philip McCracken

**Silk Mosaics by Madeleine Mailand.** During the 1975 Northwest Crafts exhibition four

solo exhibitions at the Henry Gallery were awarded to artists of the region. The first of

these is an exhibition of stitchery by Madeleine Mailand. Future shows include ceramics,

jewelry and weaving.

Ms. Mailand is a resident of Seattle, a graduate of San Francisco State Teachers College

who studied with Enrico Sanz at the Prado Museum, and at Columbia University and the

Art Students League in New York City.

**Henry Gallery**

**University of Washington**

**Seattle, Washington 98195**

**543-2280**

**November 20, 1975–January 4, 1976**

**Hours:**

**10 a.m.–5 p.m. Monday–Friday**

**7 p.m.–9 p.m. Thursday**

**1 p.m.–5 p.m. Saturday and Sunday**

**The gallery will be closed to the public during**

**Thanksgiving vacation, November 27–November 30 and**

# BRUCE CONNER

## 15 BEAUTIFUL MYSTERIES

NOVEMBER 11 - DECEMBER 22

RECEPTION SATURDAY, NOVEMBER 11, 5 TO 7 PM

**CURT MARCUS GALLERY ■ 578 BROADWAY, NEW YORK, NY 10012 (212) 226-3200**

# BRUCE CONNER

ONE-MAN

## Selected Works



RARY

5 1980

ES COUNTY  
OF ART

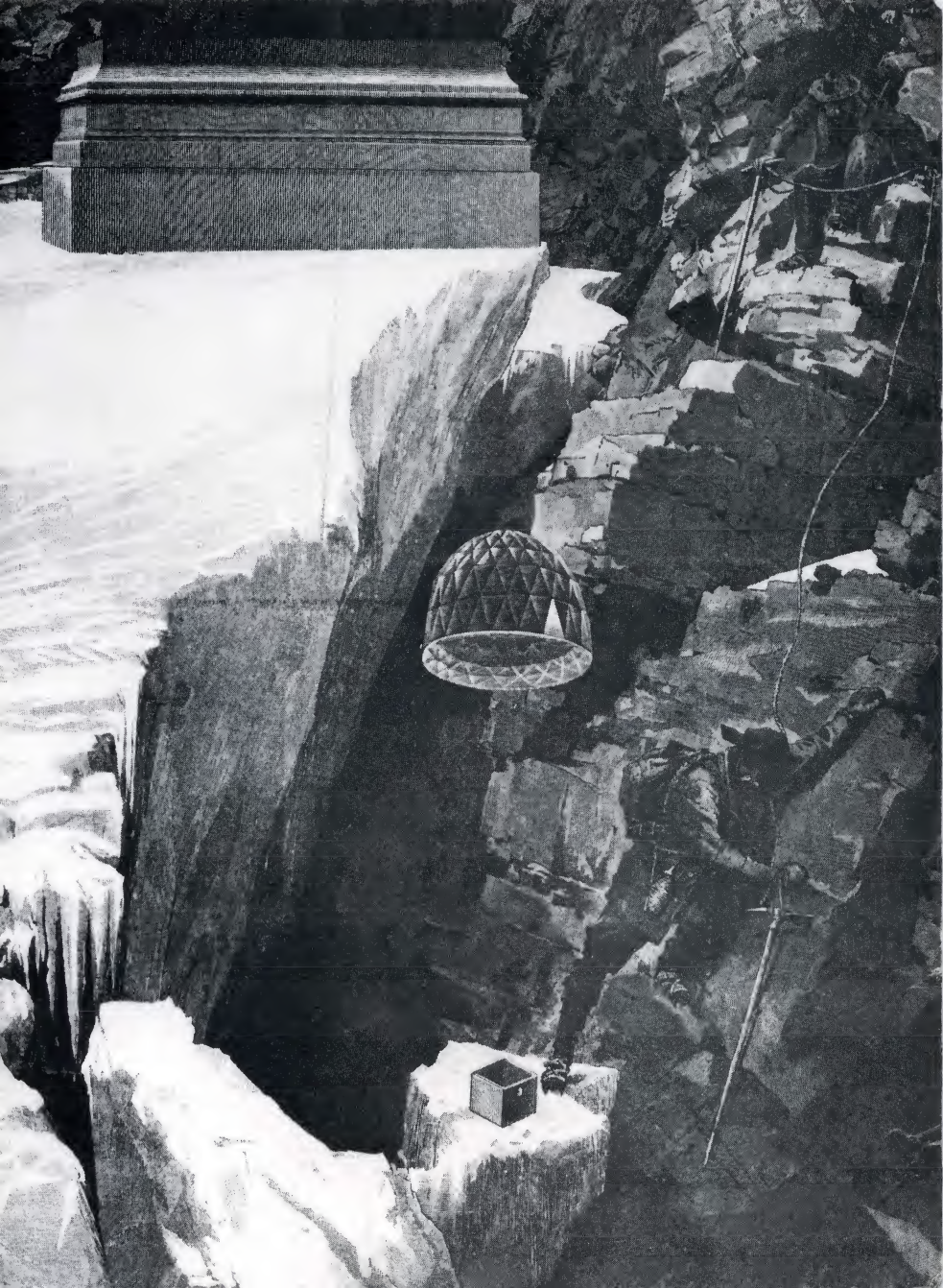
JUNE 3 TO JULY 12, 1980

Tuesday through Saturday. 1 to 5 PM  
Or by appointment



## THE NORTH POINT GALLERY

872 NORTH POINT • SAN FRANCISCO, CALIFORNIA 94109  
(415) 771-3548



ONE-MAN

Non-Profit  
Organization  
U.S. POSTAGE  
PAID  
Permit No. 861  
TYLER, TEXAS

**Bruce Conner**

# The Dennis Hopper One-Man Show

A portfolio of etchings  
lent by the Texas Gallery, Houston.  
March 17 - April 18

**TYLER MUSEUM OF ART**

1300 South Mahon Tyler, Texas

LIBRARY

MAR 15 1974

LOS ANGELES COUNTY  
MUSEUM OF ART

*Library*

~~LOS ANGELES COUNTY MUSEUM OF ART  
5905 WILSHIRE BLVD.  
LOS ANGELES, CALIF. 90005~~

CONNER,  
BRUCE  
ONE-MAN

New Work

BRUCE CONNER

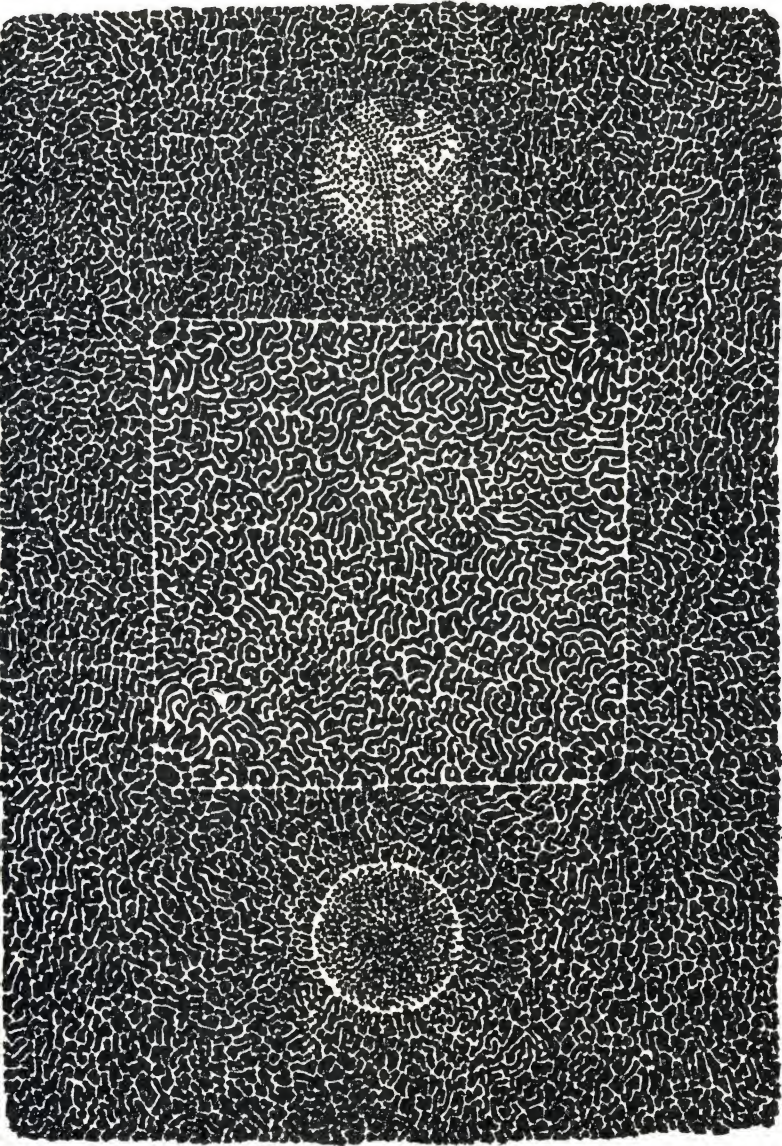
and

MANUEL NERI

November 2-27, 1976

Braunstein/Quay Gallery

560 Sutter Street, San Francisco 94102



ONE-MAN

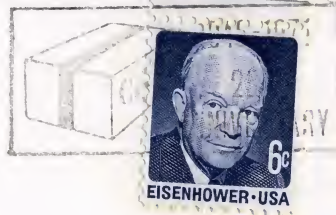
# **BRUCE CONNER**

recent work

*Reception Wednesday  
June 2, 8-10pm.*

## **MOLLY BARNES GALLERY**

631 N. LA CIENEGA BLVD.  
LOS ANGELES  
JUNE 2 THRU JUNE 30



Mrs. Horace Block  
11015 Ophir Dr.  
Los Angeles 90024

LIBRARY  
LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

FEB 11 1972

**ONE-MAN**

**OTIS ART INSTITUTE and OTIS ART ASSOCIATES**

*invite you to the preview reception of*

**BRUCE CONNER**

*Wednesday evening, 7 to 9 pm*

*July 2, 1975*

*No-host bar*

**OTIS ART INSTITUTE GALLERY**

*2401 Wilshire Boulevard*

*Los Angeles, California 90057*

*Open to the public July 3-August 10, 1975*

LIBRARY

11 1975

LOS ANGELES COUNTY  
MUSEUM OF ART

**BRUCE CONNER**

**JUNE 16 • JULY 21, 1990**

**A S S E M B L A G E S**

**P A I N T I N G S**

**D R A W I N G S**

**E N G R A V I N G**

**C O L L A G E S**

**OPENING SATURDAY**

**JUNE 16 4 TO 6 P.M.**

**MICHAEL KOHN GALLERY**

**920 COLORADO AVE.**

**SANTA MONICA CA**

**TEL 213 393 7713 FAX 213 393 1554**

ONE-MAN

OCTOBER 7 TO NOVEMBER 2

# BRUCE CONNER

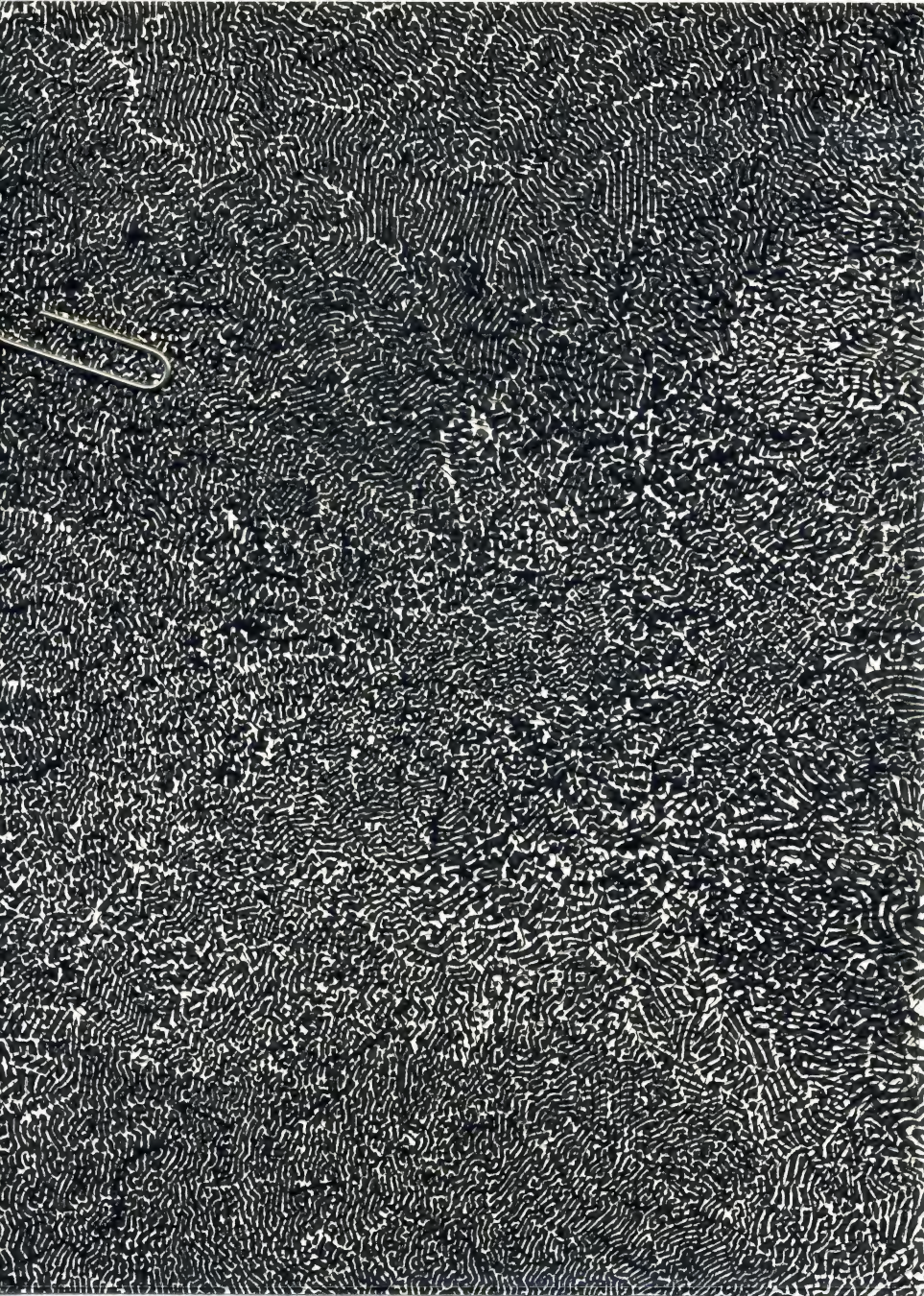
LITHOGRAPHS

LIBRARY  
EX LIBRIS  
LOS ANGELES COUNTY MUSEUM OF ART  
Ross B. Deyean  
LOS ANGELES, CALIFORNIA

DEC 29 1972

MARTHA JACKSON GALLERY

32 E. 69th St., New York, N.Y. 10021 • Phone YU 8-1800



Bruce Conner

# *Drawings*

8 September – 2 October 1993

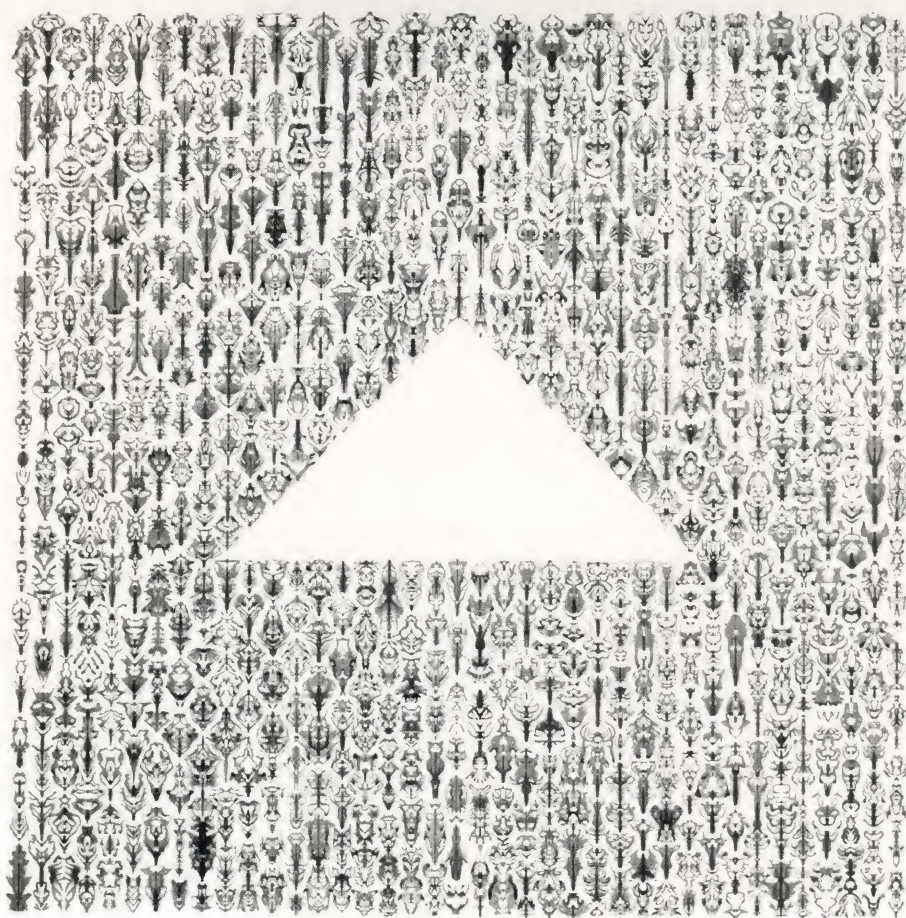
*Reception for the artist*

*Wednesday, 8 September 5:30 – 7:30 pm*

## Gallery Paule Anglim

14 Geary St. San Francisco CA 94108 415.433.2710 Fax 415.433.1501

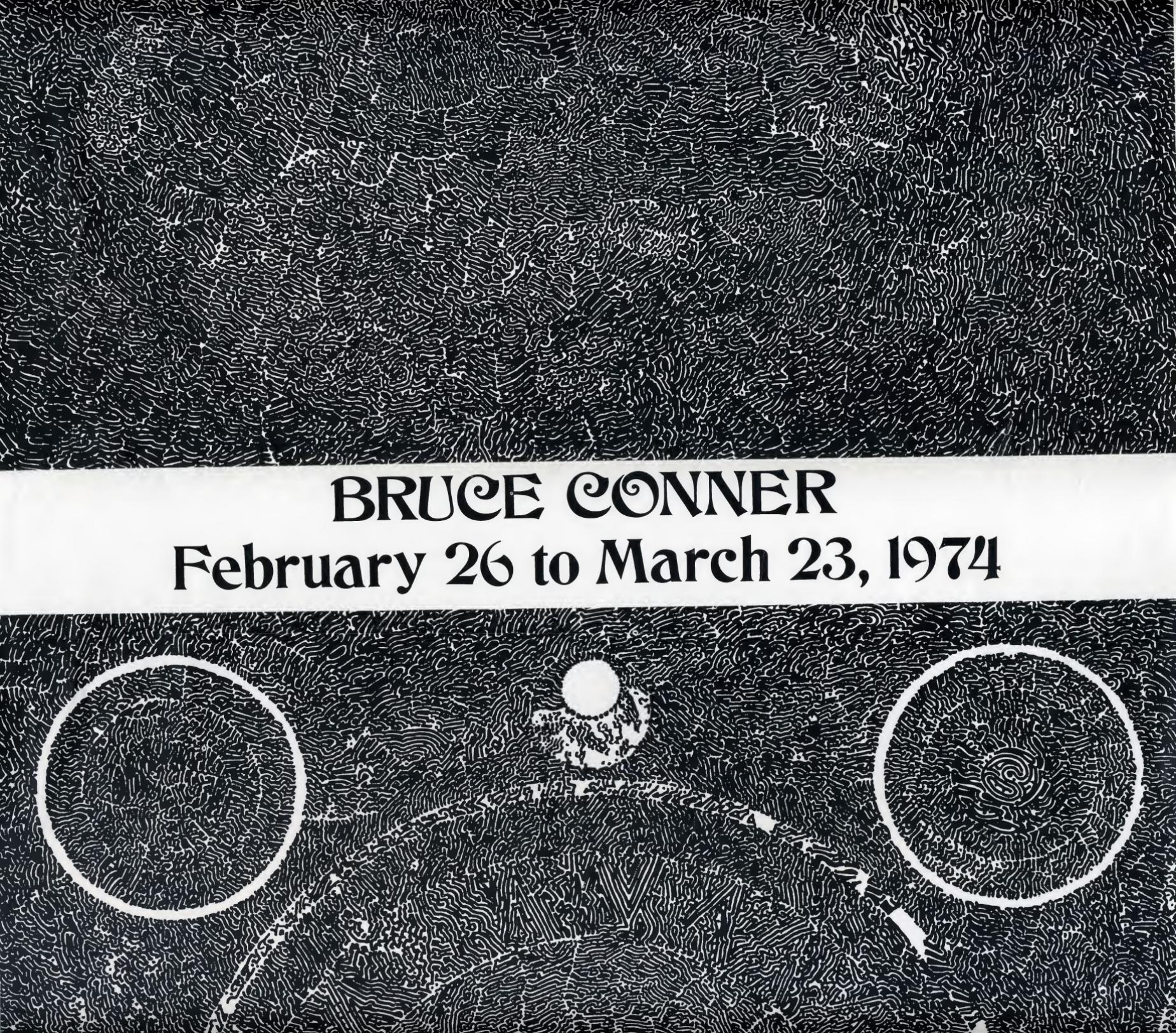
Tuesday to Friday 11-5:30 Saturday 11-5



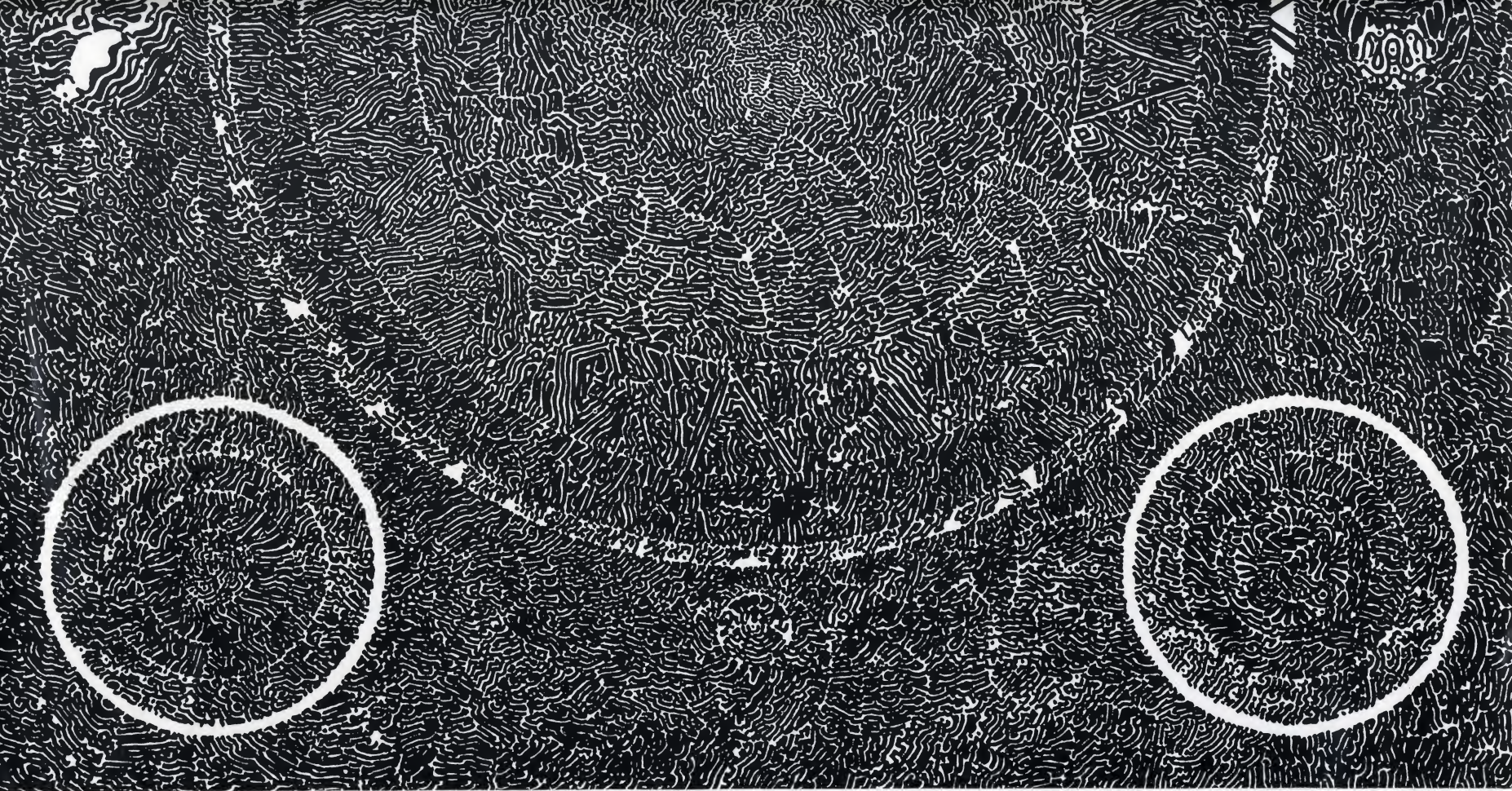
*INKBLOT DRAWING* December 19, 1991 pen and ink on paper 21 $\frac{1}{2}$ " x 21 $\frac{1}{2}$ " image

**QUAY GALLERY**  
**2 Jerome Alley, San Francisco**





**BRUCE CONNER**  
**February 26 to March 23, 1974**



**Reception: March 17, 2:00 to 3:30 pm**

THRU MARCH 20, 1994

# NATIONAL MUSEUM OF AMERICAN ART

SMITHSONIAN INSTITUTION

## NEWS RELEASE

LIBRARY

DEC 20 1993

LOS ANGELES COUNTY  
MUSEUM OF ART

CONTACT: Katie Ziglar  
Elizabeth Smolin  
(202) 357-2247

**"EARTHLY CONSTELLATION: PHOTOGRAPHS BY LINDA CONNOR"**

**OPENS AT NATIONAL MUSEUM OF AMERICAN ART DECEMBER 17;**

**ARTIST TO LECTURE ON MARCH 5**

WASHINGTON, D.C., December 10, 1993--The first solo exhibition on the East Coast of photographs by San Francisco Bay area photographer Linda Connor goes on view at the National Museum of American Art in Washington, D.C., December 17, 1993, continuing through March 20, 1994. "Earthly Constellation: Photographs by Linda Connor" presents 52 black-and-white photographs from the late 1970s to the present, all on loan from the artist.

An experienced traveler dedicated to capturing images that express awesome aspects of the most modest and natural circumstances, Connor has visited such diverse locales as Nepal, Sri Lanka, Ireland, Hawaii and the deserts of the American Southwest to create photographs that defy simple classification. Much of her work attests to the relationship between the natural landscape and religious rituals of prehistoric peoples--ancient Indian pictographs, Pre-Columbian spiral tracing, Egyptian tombs and Celtic stone circles in France and Britain.

SI-473-93

-more-

CONNOR, LINDA

However, Connor's focus is not exclusively spiritual, nor is it entirely concerned with prehistoric artifacts. She also captures the sensuality in natural forms and landscapes and the darker side of humanity--skulls piled in catacombs, pictures of the devil and a scar on a nude body.

"Linda Connor's work brings her interest in the experiences of people in different times and places together with profound insights into the features of landscape and environment in an entirely unique way," said Merry Foresta, National Museum of American Art curator of photography. "Behind the lens of a camera, this is a powerful combination."

Connor has remarked, "I'm looking for images, for configurations of things that get a response from me. When I was in Turkey, I saw pictures in a guidebook of the Lycian tombs, which are carved out of bedrock. So I tried to get them. But just to make a picture of the tombs is not necessarily what I'm after. I'm looking for a picture of the tombs that might relate to the hill, that might relate to the concept of the tomb and earth, the idea of opening and passage."

The quiet, contemplative aspect of Connor's photographs is enhanced by their intimate format and rich tonal qualities. Connor uses an 8 x 10-inch view camera, often fitted with a 1905 custom-made soft-focus portrait lens from England she inherited from her great aunt, Ethelyn McKinney. She makes contact prints using techniques similar to those of 19th-century geological-survey photographers. She then tones her prints with gold chloride, giving them warmth, delicacy and clarity.

Connor was born in New York in 1944 and received her bachelor of fine arts degree from the Rhode Island School of Design, Providence, in 1967, and her master's degree from the Institute of Design, Illinois Institute of Technology, Chicago, in 1969. A former student of Harry Callahan and Aaron Siskind, Connor began her career in the late 1960s, creating collage-like photographic compositions and still lifes. In the mid-1970s she began working with the view camera, and many of the resulting images, reflecting the artist's highly personal responses to details found in nature, were published in her 1979 book, Solos. A 1990 publication, Spiral Journey, accompanied her first major solo exhibition, mounted by the Museum of Contemporary Photography, Columbia College, Chicago.

Since 1969, Connor has taught photography at the San Francisco Art Institute. She has received two individual grants from the National Endowment for the Arts, a Guggenheim fellowship, the Friends of Photography Photographer of the Year award (1986) and the Charles Pratt Memorial Foundation Award (1988).

Connor will discuss her work at the National Museum of American Art on Saturday, March 5, 1994, at 2 p.m. Earlier the same day, she will conduct a workshop for photography teachers. Reservations are required for both events; please call (202) 357-4511.

"Earthly Constellation: Photographs by Linda Connor" was organized by the San Francisco Museum of Modern Art. The National Museum of American Art is the only East Coast venue for the exhibition, which has been shown in San Francisco, Honolulu, Omaha and San Diego.

The National Museum of American Art, the nation's oldest federal art collection, houses the largest collection of American art in the world. The museum's photography collection consists of nearly 3,000 prints by American photographers, including five photographs by Connor.

The museum is located in the historic Old Patent Office Building at Eighth and G Streets N.W., in Washington, D.C., above the Gallery Place Metrorail station. Hours are from 10 a.m. to 5:30 p.m. daily, except December 25. Admission is free.

# # #

TTY: (202) 357-1729

Spanish recording: (202) 633-9126

# BRUCE CONNER

Lost and Found  
1960's

SMITH ANDERSEN GALLERY  
200 HOMER AVENUE  
PALO ALTO, CA 94301  
415 / 327 - 7762

CONNER CONNER CONNER CONNER CONNER CONNER CON  
NER CONNER CONNER CONNER CONNER CONNER CONNER  
CONNER CONNER CONNER CONNER CONNER CONNER CON  
NER CONNER CONNER CONNER CONNER CONNER CONNER  
CONNER CONNER CONNER CONNER CONNER CONNER CON  
NER CONNER CONNER CONNER CONNER CONNER CONNER  
CONNER CONNER CONNER CONNER CONNER CONNER CON  
NER CONNER CONNER CONNER CONNER CONNER CONNER  
CONNER CONNER CONNER CONNER CONNER CONNER CON  
NER CONNER CONNER CONNER CONNER CONNER CONNER  
CONNER CONNER CONNER CONNER CONNER CONNER CON  
NER CONNER CONNER CONNER CONNER CONNER CONNER  
CONNER CONNER CONNER CONNER CONNER CONNER CON  
NER CONNER CONNER CONNER **THRU NOVEMBER 1987**  
CONNER CONNER CONNER CONNER CONNER CONNER CON

"ANGELS"  
BRUCE CONNER

**LIBRARY**

MAR 20 1992

LOS ANGELES COUNTY  
MUSEUM OF ART

February 26, 1992

CONTACT: Annice Jacoby  
Chelsea Brown  
415/252-4170

For Immediate Release

**ANGELS: BRUCE CONNER, 1973-1975**  
**Exhibition of Celestial Self-Portraits Opens March 27**

Perhaps most celebrated for his assemblage work, California artist Bruce Conner has forged a prolific career that has spanned more than four decades and includes work from a variety of media. The exhibition *ANGELS: Bruce Conner, 1973-1975* presents an aspect of Conner's work in the medium of photography--24 photograms from the series *ANGEL*. The exhibition is on view at the San Francisco Museum of Modern Art (SFMOMA), in the Humphrey Gallery, March 27 through July 5.

The photograms featured here are the result of Conner's collaborations with photographer Edmund Shea from 1973 to 1975. In 1972, when Conner found himself artistically directionless, he came upon the idea of producing full-scale, negative shadow images of himself in black velvet that would serve as symbols of his creative impasse. Conner hired Shea to help him create the photograms which would be used as templates for the velvet forms. Because his body became a vessel of radiance in the resulting photograms, Conner decided to abandon the idea of making negative shadow images of himself in velvet and instead, focus on the positive image of himself as light and his body as a medium of creative exploration. The photogram project was a highly personal, three-year exploration into the internal depths of both Conner's self and his work in other media.

In a small, dark room, with the unexposed paper hung on a wall, Shea operated a slide projector as a light source. Conner, nude, would stand on a platform and press his body against the paper in various poses. When Conner was satisfied with a pose, Shea would flash light from a slide projector, and then develop

CONNER, BRUCE

the roll of paper. Where the artist's body occluded the light, the finished print features it as a white pattern on black. The rectangular platform is seen as a pyramid, and Conner's body takes on abstract shapes where it blocked the darkness.

Each of the resulting photograms--29 in all--was designated as an "ANGEL," a title which may have been derived from the transient, ethereal quality of each image. As life-size, spiritually enhanced self-portraits, the photograms move as a series--from figuration to pure abstraction as references to the human form dissolve into darkness, and finally into infinity.

Born in McPherson, Kansas, in 1933, Conner moved to San Francisco in 1957 shortly after receiving his Bachelor of Arts degree from the University of Nebraska and having studied at the Brooklyn Museum Art School and the University of Colorado in Boulder. Conner immediately immersed himself in the Bay Area's thriving experimental art and Beat poetry scene; he continues to live and work in San Francisco today. While Conner has simultaneously explored a wide range of expressive possibilities in painting, sculpture, collage, drawing, conceptual gesture, printmaking, film and photography, the photogram series *ANGEL* remains one of his most beautiful and intensive bodies of work.

*ANGELS: Bruce Conner, 1973-1975* is organized by Sandra S. Phillips, SFMOMA curator of photography, and Judith Cizek, SFMOMA assistant curator of photography.

\* \* \*

SFMOMA hours are Tuesday, Wednesday and Friday 10 a.m.-5 p.m.; Thursday 10 a.m.-9 p.m.; Saturday and Sunday 11 a.m.-5 p.m. Admission is \$4 adults; \$2 senior citizens and students; free for members and children under 13. Free the first Tuesday of every month. Reduced admission Thursday evenings, 5-9 p.m., courtesy of The Gap Foundation: \$2 adults; \$1 senior citizens and students.

The San Francisco Museum of Modern Art is a privately funded, member-supported museum receiving major support from Grants for the Arts of the San Francisco Hotel Tax Fund; the National Endowment for the Arts, a Federal agency; and the California Arts Council.

# # #

1

2

3

4

B r u c e C o n n e r

15

5

15 Beautiful Mysteries

14

6

Reception for the artist  
Friday, June 23, 1995 6 to 8 pm

13

7

Kohn Turner Gallery  
9006 Melrose Avenue Los Angeles, CA 90069  
310 271 4453 Fax: 310 271 3469

12

11

10

9

8

BRUCE CONNER

MICHAEL KOHN GALLERY

## LIBRARY

AUG 22 1991

### PRESS RELEASE

LOS ANGELES COUNTY  
PUBLIC LIBRARY

Opening: Friday, September 13, 1991, 6 to 9pm  
Exhibition: Bruce Conner Drawings 1962-1991  
Dates: Friday, September 13 through Saturday, October 26

The Michael Kohn Gallery is pleased to present **BRUCE CONNER DRAWINGS, 1962 - 1991** from Friday, September 13 to Saturday, October 26, 1991. The opening reception will be held in conjunction with the third annual Santa Monica/Venice Art Dealers Association Open House on Friday, September 13 from 6 to 9pm.

Historically one of the most important California artists of the century, widely praised for his work in many media, Bruce Conner's art is internationally known, admired, and collected. Simultaneous to his very prolific creation of assemblage, collage, sculpture and film, Bruce Conner has consistently produced a large body of drawings on view here for the first time in twenty years. An obsessively worked, intensely executed surface, dependent upon chance for its configuration, ties these nearly thirty years of drawings together. Conner's very immediate and direct manipulation of ink, felt tip pen, or pencil lends a powerful intimacy to these very beautiful drawings.

Bruce Conner's work can be found in the permanent collections of The Museum of Modern Art, The Whitney Museum of American Art, Los Angeles County Museum of Art, The National Museum of American Art, The Art Institute of Chicago, and numerous private collections.

For further information please contact Jillian Spaak at 213/393-7713. Gallery hours are Tuesday through Friday, 10am to 5:30pm, and Saturday, 10am to 5pm.

920 COLORADO AVENUE SANTA MONICA CALIFORNIA 90401

TEL: 213 393-7713

FAX: 213 393-1554

CONNER, BRUCE

# Bruce Conner



# Works

## 1961 - 2002

October 31 - November 24, 2007

*Reception: November 1, 5:30 - 7:30pm*

Gallery Paule Anglim  
14 Geary Street, San Francisco, CA 94108  
Tel: 415.433.2710 Fax: 415.433.1501  
[www.gallerypauleanglim.com](http://www.gallerypauleanglim.com)

*Metronome Cocoon, 1961-1995, mixed media assemblage, 14" x 5.5" x 7"*

# BRUCE CONNER



PERSISTENCE OF VISION

ARTIST'S RUB

INKBLOT DRAWINGS 1975 TO 1997

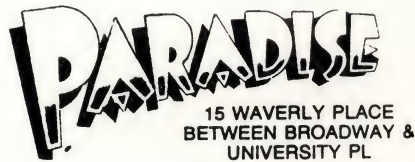
March 20 to April 18, 1998

Opening Reception March 19, 5 to 7 PM

CURT MARCUS GALLERY ■ 578 BROADWAY, NEW YORK 10012 (212) 226-3200

CONNOR, BRUCE

DEAN ROLSTON  
AND  
JASON VASS  
INVITE YOU TO A PARTY FOR  
BRUCE CONNER  
AND  
SCOTT KILGOUR  
IN



FOLLOWING THE OPENING OF THEIR EXHIBITIONS  
AT

56, BLEECKER  
GALLERY LTD.

SATURDAY, 6 FEBRUARY 1988  
11 - P M  
FREE ADMISSION  
OPEN BAR

half japanese will perform at midnight

ARTISTS' FILE

# Bruce Conner Dennis Hopper

3 October – 9 November 1996

*Reception for the artists*

*Thursday, 3 October 5:30 – 7:30 pm*

Gallery Paule Anglim

14 Geary St. San Francisco CA 94108 415.433.2710

Fax 415.433.1501 Tuesday to Friday 11-5:30 Saturday 11-5

# DRAWINGS

*1962 to 1991*

*by*

BRUCE CONNER

*Friday, September 13, 1991*

*6 to 9 PM*

*through*

*October 26, 1991*

MICHAEL KOHN GALLERY

920 COLORADO AVENUE SANTA MONICA 90401

TEL: 213 393 7713 or FAX: 213 393 1554



CONNER



**BRUCE CONNER**  
EDITIONS

**December 3, 1996 to January 7, 1997**

Hours by Appointment:

**Smith Andersen Editions**

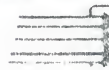
440 Pepper Avenue, Palo Alto, CA 94306

(415) 327-7762 Fax (415) 327-8737



BRUCE CONNER, Offset Lithograph #108, 10 7/8" x 7 1/4", 1996

ARTIST'S FILE BUCKLE UP



Bruce Davis

LACMA

S905 Wilshire Blvd.

Los Angeles, Ca,

90029

ARTIST'S FILE

FOR THE PAST FOUR DECADES, BRUCE CONNER'S WORK HAS DEFIED EASY CATEGORIZATION. HE IS PERHAPS BEST KNOWN FOR HIS ASSEMBLAGES AND SHORT FILMS, BUT CONNER HAS ALSO WORKED IN PAINTING, DRAWING, SCULPTURE, COLLAGE, PRINTMAKING, AND PHOTOGRAPHY. HE IS WIDELY RECOGNIZED AS ONE OF THE MOST INFLUENTIAL ARTISTS OF HIS GENERATION.

## 2000 BC: THE BRUCE CONNER STORY PART II

PRESENTS MORE THAN 150 WORKS IN A BROAD RANGE OF MEDIA, WITH A SPECIAL EMPHASIS ON HIS FILMMAKING AND EXPLORATION OF THE PHYSICAL, METAPHORICAL, AND METAPHYSICAL PROPERTIES OF LIGHT AND DARK.

2000 BC: THE BRUCE CONNER STORY PART II was organized by the Walker Art Center, Minneapolis, and has been made possible by generous support from Ann Hatch, Lannan Foundation, The Andy Warhol Foundation for the Visual Arts, Ann and Barrie Birks, and the Rene and Veronica di Rosa Foundation. The exhibition catalogue is made possible in part by the Richard Florsheim Art Fund, Paula Z. Kirkeby, Kohn Turner Gallery, Los Angeles, Curt Marcus Gallery, New York, and Gallery Paule Anglim, San Francisco. Restoration and preservation costs for BREAKAWAY provided by the American Film Institute Preservation Challenge Grant.

The Los Angeles presentation is sponsored in part by Audrey M. Irmas.

On reverse: BRUCE CONNER, **TOTEM TIME IN DREAM LAND**, 1975, ink on paper, 22 1/4 x 20 1/2 in., The Peter S. Buchanan Trust Dated 9/1/98, Bolinas, CA, © 1999 BRUCE CONNER

CONNER, BRUCE



## THE MUSEUM OF CONTEMPORARY ART

MOCA AT CALIFORNIA PLAZA 250 South Grand Avenue Los Angeles California 90012

This invitation admits two.

Complimentary refreshments will be served.

For further information, please call the membership office at 213/621-1794.

The exhibition is open to the public 8 October 2000–14 January 2001.

The Board of Trustees of  
The Museum of Contemporary Art  
cordially invites you to attend

RETURN SERVICE REQUESTED

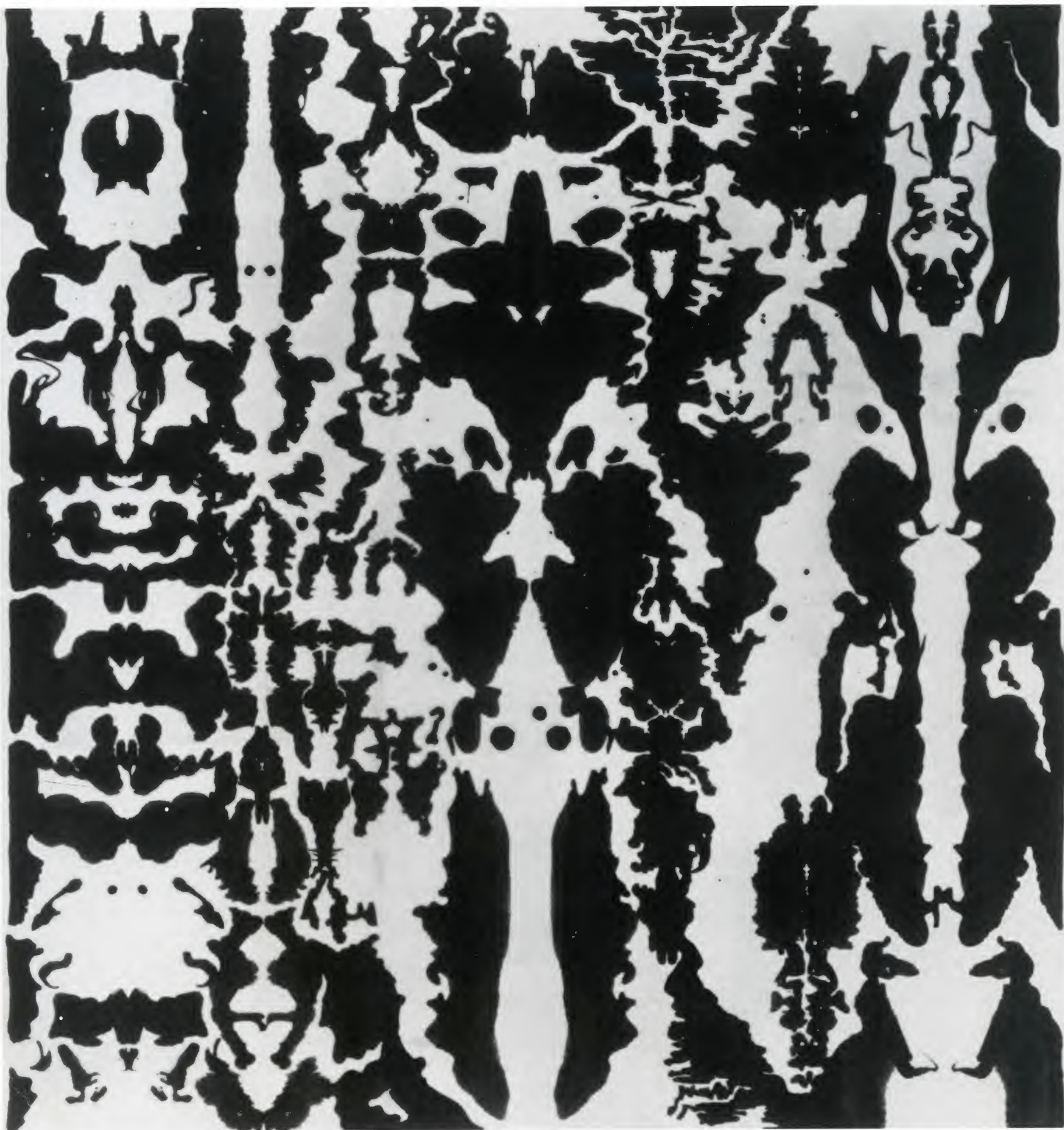
Mrs. Harry Lenart  
301 N Rockingham Ave  
Los Angeles CA 90049-2635



PRESORTED  
FIRST CLASS MAIL  
US POSTAGE  
**PAID**  
LOS ANGELES CA  
PERMIT NO. 33

Saturday 7 October 11am–5pm

# MEMBERS PREVIEW DAY



ARTIST'S FILE



*DOUBLE ANGEL*  
April 29, 1991  
Wood engraving collage  
6 15/16 x 8 7/16 inches

BRUCE CONNER

FEARFUL SYMMETRY

INKBLOT DRAWINGS

\*

ENGRAVING COLLAGES

APRIL 17 TO MAY 30, 1997

RECEPTION FOR THE ARTIST

THURSDAY, APRIL 17

6 TO 8 PM

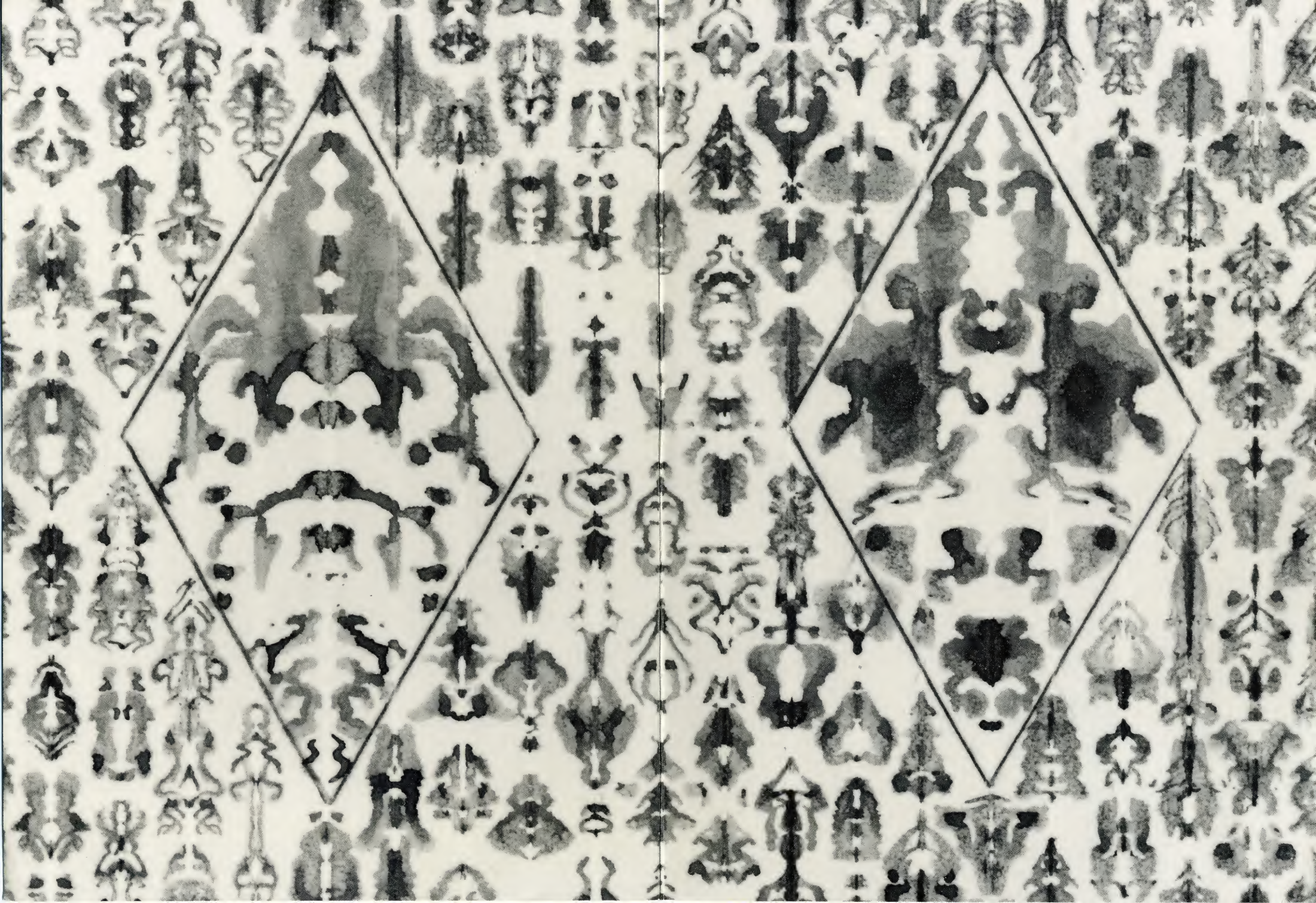
KOHN TURNER GALLERY

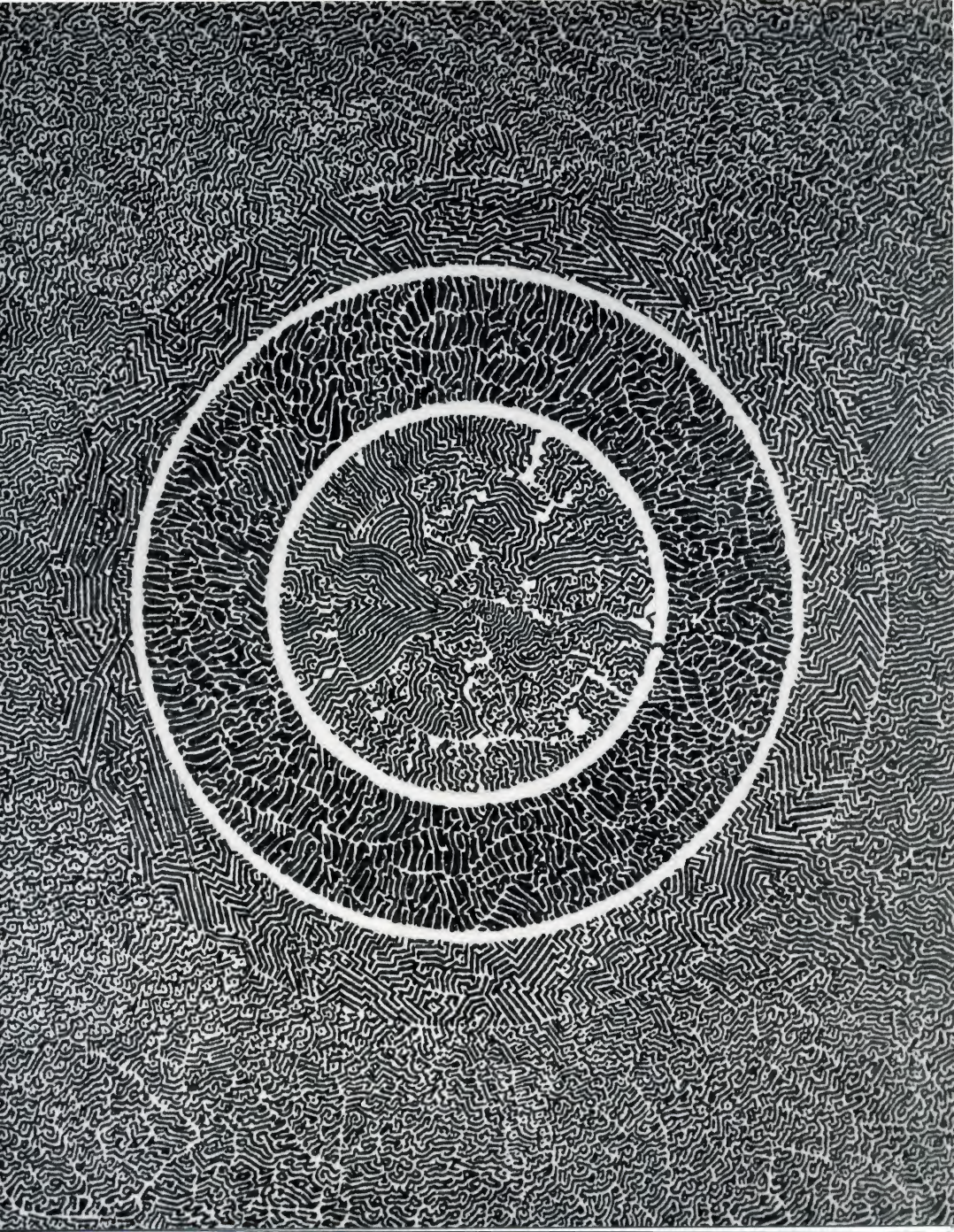
454 N. ROBERTSON BLVD. LOS ANGELES CA 90048

TEL: 310 854 5400 FAX: 310 854 5440

FULLY ILLUSTRATED CATALOGUE AVAILABLE

© 1997 BRUCE CONNER







MUSHROOM CLOUD  
1963  
Ink on paper, 20-3/8 x 17-1/2 inches

## LOOKING FOR MUSHROOMS

BRUCE CONNER  
DRAWINGS  
1960 to 1968

MARCH 27 to MAY 1, 1999

RECEPTION FOR THE ARTIST

SATURDAY, MARCH 27

5:30 to 7:30 PM

CATALOGUE AVAILABLE

KOHN TURNER GALLERY

454 N. ROBERTSON BLVD LOS ANGELES CA 90048

310 854 5400 FAX 310 854 5440

CONNER, BRUCE

ARTIST FILE

*Front:*


UNTITLED

January 27, 1968

Felt-tip watercolor pen on paper

11-1/2 x 9-1/4 inches

all images © 1999 Bruce Conner

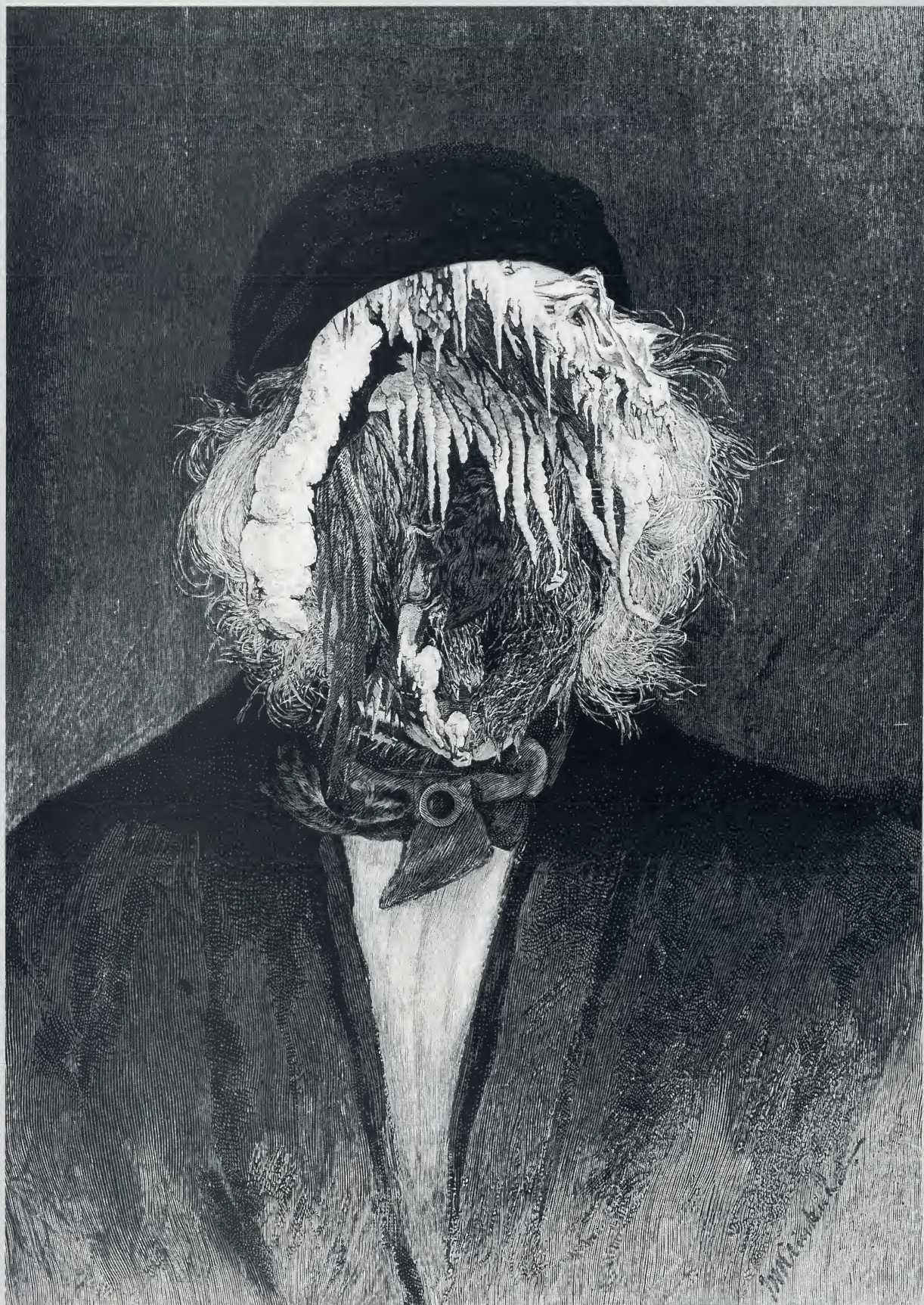


I AM  
BRUCE CONNER

# 2000 BC: **THE BRUCE CONNER STORY** PART II

OCTOBER 9, 1999—JANUARY 2, 2000

WALKER ART CENTER





## OPENING-WEEKEND PROGRAMS

### PREVIEW PARTY / WALKER AFTER HOURS

2000 BC: THE BRUCE CONNER STORY PART II

**Friday, October 8, 9 pm–12:30 am**

\$14 (\$7 Walker members)

Meet the artist in an evening celebration of Conner and his work, featuring a polka band, music by 12 Rods, free limited-edition "I Am Not Bruce Conner" buttons, martinis, and more.

### PANEL DISCUSSION

**Saturday, October 9, 4 pm**

\$6 (\$3 Walker members and students)

Get a first-person account of the artistic and cultural milieu that shaped Conner's prolific art practice in this discussion moderated by Peter Boswell, exhibition co-curator. The four panelists are Edith Kramer, Director of the Pacific Film Archive at the University of California, Berkeley; Michael McClure, San Francisco-based poet and playwright; Peter Selz, Professor Emeritus of Art History, University of California, Berkeley; and Rebecca Solnit, a cultural historian and critic whose books include *Secret Exhibition: Six California Artists of the Cold War Era*.

### ARTIST LECTURE-SCREENING WITH BRUCE CONNER

**Sunday, October 10, 1 pm**

\$6 (\$3 Walker members and students)

Bruce Conner will give a lecture followed by a screening of rarely seen films from his own archive.

### OPENING-WEEKEND EVENTS PACKAGE

#### PANEL DISCUSSION AND ARTIST LECTURE-SCREENING

**Saturday and Sunday, October 9 and 10**

\$10 (\$5 Walker members and students)

Attend both the panel discussion and artist talk for reduced-price admission.

cover: I AM BRUCE CONNER button 1964 left: THE ARTIST March 21, 1990 paper collage Collection Councilman Joel Wachs, Los Angeles Courtesy Kohn Turner Gallery, Los Angeles right: BREAKAWAY 1966 (detail from filmstrip) 16mm film, black and white, sound Courtesy the artist and Canyon Cinema, San Francisco above: I AM NOT BRUCE CONNER button 1964



## RELATED PROGRAMS

### MACK LECTURE WITH JOANNE KYGER

#### **BEAT AND THE SPIRITUAL QUEST**

**Sunday, October 24, 3 pm**

\$8 (\$4 Walker members and students)

Walker Auditorium

Poet Joanne Kyger and artist Bruce Conner both lived in San Francisco in the late 1950s, moving among a circle of Beat writers, poets, musicians, and artists. Kyger subsequently lived in Japan for several years with her then-husband Gary Snyder before returning to California, where she continues to write and cultivate a deeper understanding of Zen principles. She will discuss the pursuit of spiritual meaning, an important part of the Beats' artistic process and one that continues to define her work today. Author of 14 books of poetry, Kyger lives in Bolinas, California, and teaches in the Poetics Program at Naropa Institute in Boulder, Colorado.

The Walker's Mack Lecture series is made possible by Aaron and Carol Mack.

### GALLERY TALK WITH JOAN ROTHFUSS, CO-CURATOR

#### **GIRLS! GIRLS! GIRLS! A VERY SUBJECTIVE LOOK AT THE IMPORTANCE OF BEING FEMALE IN BRUCE CONNER'S WORK**

**Thursday, November 11, 6:30 pm**

Free

Meet in the lobby

Conner's work of the 1950s and 1960s not only pays homage to the important women in his life, but astutely critiques the degraded social and political status of American women at mid-century. This tour, led by exhibition co-curator Joan Rothfuss, will focus on films, assemblages, collages, and drawings whose subjects include such women as Jay DeFeo, Jean Harlow, Minnie Mouse, the Virgin Mary, and Conner's own Spider Ladies.

### LECTURE-SCREENING WITH PHIL HARDER

#### **THE PROTO-MTV OF BRUCE CONNER**

**Thursday, December 9, 7 pm**

Free

Lecture Room

Phil Harder has been a cinematographer and director of music videos for the past 15 years. He will examine ways that Conner's experimental film work of the 1960s, such as *COSMIC RAY* and *BREAKAWAY*, laid the groundwork for the omnipresent commercial music video form of today. Harder was the director of cinematography on Eric Tretbar's *Snow*, which was screened at the 1998 Berlin and Toronto film festivals.

**TICKETS/INFORMATION/MEMBERSHIP: 612.375.7622**

The Walker Art Center is located on Vineland Place, where Lyndale and Hennepin avenues merge. If heading west on I-94, take Exit 231B and go north on Lyndale/Hennepin. If heading east on I-394, take Exit 8A and go south on Lyndale/Hennepin. Bus lines 1, 4, 6, 12, and 28 serve the Walker.

For the past four decades, Bruce Conner's work has defied easy categorization. Though his work was last seen at the Walker as part of the exhibition *Beat Culture and the New America: 1950–1965*, he is perhaps best known for his landmark assemblages and kinetic, short films of the 1950s and 1960s. However, Conner has also done extraordinary work in painting, drawing, sculpture, collage, printmaking, and photography. 2000 BC: THE BRUCE CONNER STORY PART II presents some 150 pieces in a broad range of media to provide a much-needed introduction to the variety of work by this prolific artist. However, it is not a retrospective. As the exhibition title suggests, there are many other parts to the Bruce Conner story, as yet untold. This one examines the interrelationship between his work in many media, with a special emphasis on his filmmaking and his exploration of the physical, metaphorical, and meta-physical properties of light and dark.

Born in Kansas and later associated with the 1950s renaissance of poetry and visual art in San Francisco, Conner first attracted public attention with his moody, nylon-shrouded assemblages—complex sculptures of such found objects as women's stockings, costume jewelry, bicycle wheels, and broken dolls, often combined with collaged or painted surfaces. Regularly exploring new artistic media, he also created intricate black-and-white mandala drawings as well as elaborate collages made from scraps of 19th-century engravings. During the 1970s, he focused on drawing and photography, producing the dramatic, life-sized photograms from the ANGELS series (1973–1975) and meticulous inkblot drawings such as DREAM TIME IN TOTEM LAND (1975). In recent years, Conner has worked on a smaller scale, producing intimate collages and inkblot drawings that sustain an original sensibility with a refreshing new perspective.

In 1958 Conner began making short movies in a style that established him as one of the most important figures in postwar independent filmmaking. His innovative technique can be best seen in his first film, A MOVIE (1958), an editing tour-de-force made entirely by piecing together scraps of B-movie condensations, newsreels, novelty shorts, and other pre-existing footage. His subsequent films are most often fast-paced collages of found and new footage, and he was among the first to use pop music for film sound tracks. Five films will be screened continuously in the galleries, including A MOVIE (1958), the exuberant BREAKAWAY (1966), and his dynamic short film LOOKING FOR MUSHROOMS (1959–1967/1996), which will be viewable on a Moviscop that visitors may operate themselves.

## BRUCE CONNER CINEMATHEQUE

**Daily screenings at 2 pm; Thursdays 2 and 6 pm**

In addition to the films presented in the exhibition galleries, a special cinematheque will show regular screenings of seven other Conner films, including: REPORT (1963–1967), VIVIAN (1964), VALSE TRISTE (1978), and AMERICA IS WAITING (1981).

## EXHIBITION CATALOGUE

*2000 BC: The Bruce Conner Story Part II* is the most comprehensive catalogue on Conner's work to date. The Walker's 280-page volume features essays by exhibition co-curators Peter Boswell, Bruce Jenkins, and Joan Rothfuss, plus a bibliography, filmography, and exhibition history developed out of extensive primary research in the artist's files. Hardcover: \$59.95 (\$44.96 Walker members) Softcover: \$35 (\$26.95 Walker members)

# APPLAUSE

XXXXXXXXXXXXXXXXXXXXAUTOxx3-DIGIT 900  
LYNN ZELEVANSKY 17  
CURATOR 178  
LOS ANGELES COUNTY MUSEUM OF A  
5905 WILSHIRE BLVD  
LOS ANGELES CA 90036-4597



BRUCE CONNER

8 January 2004 - 7 February 2004



# BRUCE CONNER

*and Company*

PHOTOGRAPHS, PRINTS & DRAWINGS

*and the premier exhibition of Bruce Conner's*

*newest DVD release*

CROSSROADS

*&*

LOOKING FOR MUSHROOMS

*March 3 to March 20, 2004*

MICHAEL KOHN GALLERY

8071 BEVERLY BLVD LOS ANGELES, CA 90048


323 658 8088 FAX 323 658 8068

INFO@KOHNGALLERY.COM WWW.KOHNGALLERY.COM

*Front: Bombhead, Baker Day: July 25, 1946, 2002-2003,  
pigmented ink jet on Somerset Velvet Enhanced paper,  
image: 21 3/4 x 19; paper: 26 3/4 x 23 inches*

*Inside: Emily Feather, 11/23/2003, ink on Bristol paper,  
image: 17 x 19 3/4 paper: 21 x 23 7/8 inches*

MICHAEL KOHN GALLERY  
LOS ANGELES



ISBN 1-880086-11-5



9 781880 086117

**TWO FILMS BY BRUCE CONNER: CROSSROADS, 1976, and LOOKING FOR MUSHROOMS, 1959-1965 and 1996 = 52 minutes. Color and Black & White. Stereo and mono sound. © 1965, 1976, 1996, 2004 Bruce Conner Distributed by Michael Kohn Gallery, 8071 Beverly Blvd., Los Angeles 90048 [www.kohngallery.com](http://www.kohngallery.com) Tel: 323 658-8088 e-mail: [info@kohngallery.com](mailto:info@kohngallery.com). For home use only. Not for public showing.**

## BRUCE CONNER

### CROSSROADS

Edited from declassified footage, Conner has fashioned a film masterpiece illuminating the first underwater Atomic Bomb test at Bikini Atoll on July 25, 1946 as both fact and symbol of our age. The atomic detonation in the center of 90 Japanese and United States warships is seen as an event in itself, as theater, as sculpture, time, clouds, mist.

### LOOKING FOR MUSHROOMS

A dream of searching for magic mushrooms filmed in San Pedro Tenancingo, Mexico and San Francisco. Thousands of single-frame shots are combined with multiple exposures to create a dazzling array of semi-abstract images. An experimental tour-de-force edited in camera.

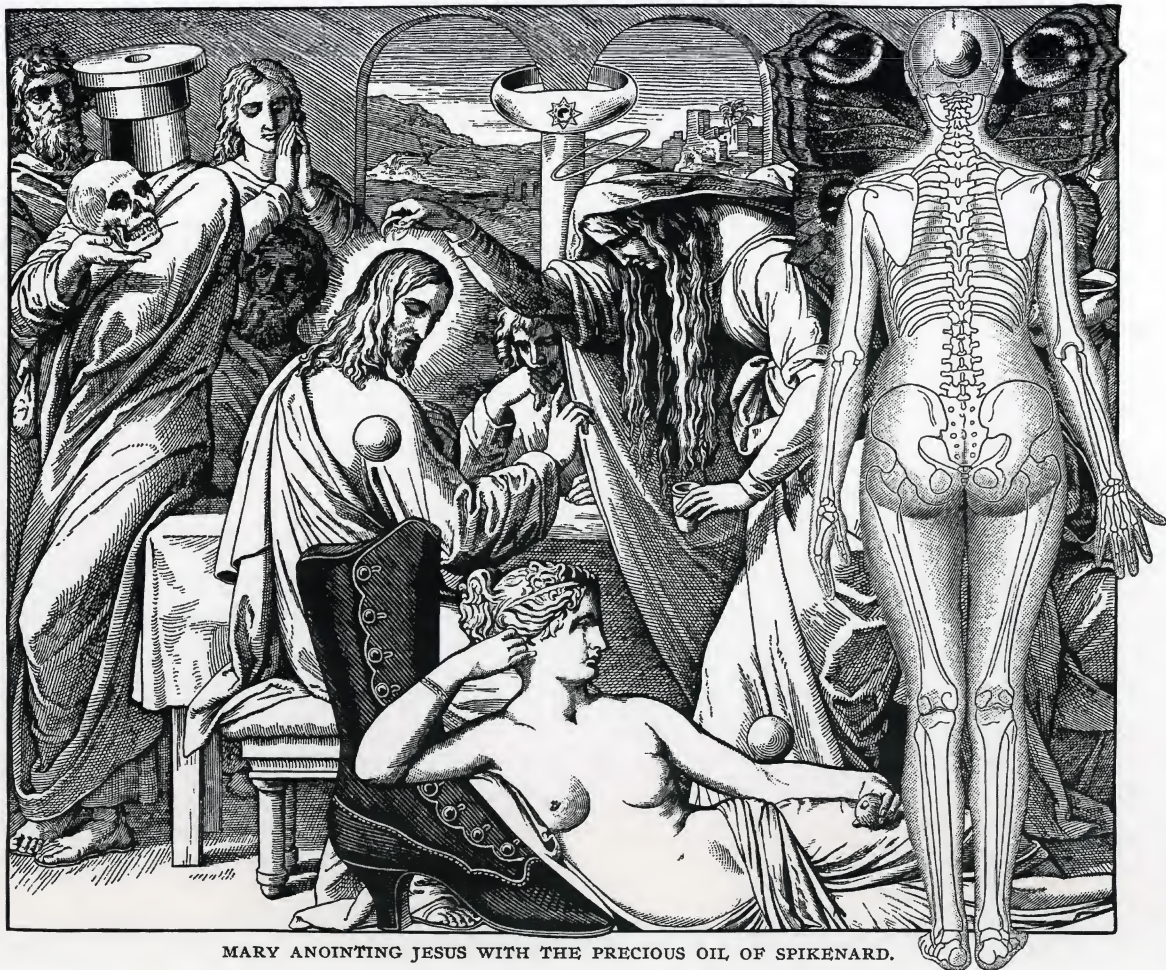
This DVD is available from the  
Michael Kohn Gallery  
\$30.00 plus postage and handling

## M I C H A E L K O H N G A L L E R Y

8071 BEVERLY BOULEVARD LOS ANGELES, CA 90048

323 658 8088 PHONE 323 658 8068 FAX

INFO@KOHNGALLERY.COM WWW.KOHNGALLERY.COM



MARY ANOINTING JESUS WITH THE PRECIOUS OIL OF SPIKENARD.

# BRUCE CONNER

## *Tapestries*

*Reception for the artist:*

*Saturday, March 27, 2004 5:30 to 7:30 PM*

*Exhibition continues until April 24*

MICHAEL KOHN GALLERY

8071 Beverly Blvd Los Angeles CA 90048

323 658 8088 Fax 323 658 8068

info@kohngallery.com www.kohngallery.com

September 16, 1992

CONTACT: Chelsea Brown  
415/252-4170

SACRED SITES AND SPIRITUAL ARTIFACTS CAPTURED  
IN WORK OF AMERICAN PHOTOGRAPHER LINDA CONNOR

Exhibition *Linda Connor* Opens at SFMOMA October 15

LIBRARY

NOV 16 1992

LOS ANGELES COUNTY  
MUSEUM OF ART

Since the early 1980s, distinguished American photographer Linda Connor has traveled to such diverse locales as Nepal, Sri Lanka, Ireland, Hawaii and the deserts of the American Southwest, documenting spiritual artifacts and landscapes. On view at the San Francisco Museum of Modern Art (SFMOMA) from October 15 through January 3, *Linda Connor* features 45 black-and-white photographs dating from the late 1970s to the present. The exhibition was organized by Sandra S. Phillips, SFMOMA curator of photography.

Connor's constant travels are driven by her longstanding fascination with Eastern cultures, as evidenced by pictures of Tibet, India, Indonesia and Japan, as well as the desire to explore destinations in Europe and North and South America.

Many of her photographs testify to the relationship between the natural landscape and some of the most prehistoric of mankind's religious rituals—ancient Indian pictographs, Precolumbian spiral tracings, Egyptian tombs and Celtic stone circles in France and Britain. Other works have no overtly spiritual subject matter yet are imbued with more subtle, quotidian gestures that speak of the universal nature of human existence.

"What unites these pictures is a perception of the awesome in the most modest and natural circumstances as well as in the more expected *loci* of religious experience," explains Phillips.

However, Connor's oeuvre is not exclusively spiritual. While many of her works describe a sense of harmony between the natural and civilized worlds, Connor's photographs also acknowledge a sensuality in the natural forms and landscapes as well as a darker component of humanity—skulls piled in catacombs, pictures of the devil or a scar on a nude body.

"Connor's search is finally one after wholeness, it is a cataloguing of experiences that acknowledge a unity in this world with a mysterious otherness, of our present culture and prehistoric ones, of the erotic with the spiritual, of purest good and frightening evil," adds Phillips.

The quiet, contemplative aspect of Connor's photographs is enhanced by their intimate format and rich tonal qualities. Connor uses an 8x10-inch view camera and makes contact prints on printing-out paper, an approach reminiscent of 19th-century geological survey photographers. The contact prints are toned with gold chloride, giving her photographs a warmth, delicacy and clarity otherwise unattainable.

Connor was born in New York in 1944 and received her Bachelor of Fine Arts degree from the Rhode Island School of Design, Providence, in 1967 and her Master of Science degree from the Institute of Design, Illinois Institute of Technology, Chicago, in 1969. A former student of Harry Callahan and Aaron Siskind, Connor began her career in the late 1960s, first creating collage-like photographic compositions and still lifes. In the mid-1970s, she began working with the view camera and an old soft-focus lens, and many of the resulting images, reflecting the artist's highly personal responses to details found in nature, were published in her 1979 book, *Solos*.

A resident of the San Francisco Bay Area, Connor has taught photography at the San Francisco Art Institute since 1969 and is the recipient of two individual grants from the National Endowment for the Arts, a Guggenheim fellowship, the Friends of Photography Photographer of the Year Award in 1986 and the Charles Pratt Memorial Foundation Award in 1988.

On Wednesday, October 21, Connor will be participate in the *Brown Bag* lecture series, SFMOMA's free noontime presentations that highlight Museum exhibitions for downtown audiences. The program will be held at the Federal Reserve Bank of San Francisco, Interpretive Center, 101 Market Street, main floor.

Following the exhibition's national premiere at SFMOMA, *Linda Connor* travels to the Joslyn Art Museum, Omaha, Nebraska (January 28-April 4, 1993).

*Linda Connor* is supported by the Fireman's Fund Foundation.

\* \* \*

SFMOMA hours are Tuesday, Wednesday and Friday 10 a.m.-5 p.m.; Thursday 10 a.m.-9 p.m.; Saturday and Sunday 11 a.m.-5 p.m. Admission is \$4 adults; \$2 senior citizens and students; free for members and children under 13. Free the first Tuesday of every month. Free admission every Tuesday for students and seniors made possible by the People of Chevron. Half-price admission Thursday evenings, 5-9 p.m., courtesy of The Gap Foundation: \$2 adults; \$1 senior citizens and students.

The San Francisco Museum of Modern Art is a privately funded, member-supported museum receiving major support from Grants for the Arts of the San Francisco Hotel Tax Fund and the National Endowment for the Arts, a Federal agency.

# # #

**BRUCE CONNER**  
**ENGRAVING COLLAGES**

JANUARY 10-FEBRUARY 8, 1992

**O P E N I N G   R E C E P T I O N**  
**FRIDAY, JANUARY 10, 5:00-7:30 PM**

**FEIGEN**  
I N C O R P O R A T E D

325 WEST HURON STREET  
CHICAGO, ILLINOIS 60610  
TELEPHONE 312-787-0500  
F A X   3 1 2 - 7 8 7 - 7 2 6 1

Untitled, 2/14/82, engraving collage on Arches paper with YES glue, 6½ x 4½ inches



CONTRACT  
GRAPHICS  
5116  
MORNINGSIDE  
HOUSTON  
77005

ONE MAN

SEP 17 1971

LIBRARY  
LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

LITHOGRAPHS  
SEPTEMBER

ONE MAN

SEP 17 1971

LOS ANGELES COUNTY MUSEUM OF ART  
LIBRARY  
LOS ANGELES, CALIFORNIA

**BRUCE  
CONNER**

ONE MAN

SEP 17 1971

LOS ANGELES COUNTY MUSEUM OF ART  
LIBRARY  
LOS ANGELES, CALIFORNIA

# BRUCE CONNER

ASSEMBLAGE, DRAWING, COLLAGE

1957 – 1964

September 22 – October 30, 1993

ZABRISKIE GALLERY

724 FIFTH AVENUE

NEW YORK, NY 10019

# BRUCE CONNER

*INKBLOT DRAWINGS*  
*1991-1993*

*NOVEMBER 24 - JANUARY 8, 1994*

*RECEPTION FOR THE ARTIST:  
SATURDAY, DECEMBER 4 5-7 PM*

**KOHN ABRAMS GALLERY**

*9002 MELROSE AVENUE LOS ANGELES 90069*

*310 278 8790 FAX: 310 278 2410*

*1993 BC*

*You are cordially invited to view*

*"The Dennis Hopper  
One-Man Show, Vol. 1"*

*by*

*Bruce Conner*

*8 Lithographs, in an edition of 10, 1972 - Published by the artist, San Francisco*

*Contract Graphics Associates  
5116 Morningside, Houston 77005*

LIBRARY  
LOS ANGELES COUNTY MUSEUM OF ART  
ANGELES, CALIFORNIA

SEP 1 1972

ONE-MAN

*From March 11 until April 18, 1972  
BRUCE CONNER will exhibit Volume 2  
of "The Dennis Hopper One-Man Show,"  
a bound volume of ten etchings  
printed at The Crown Point Press,  
at REESE PALLEY 550 Sutter,  
San Francisco. Open house March 11,  
10 a.m. to 5 p.m.*

JUN 2 1972

LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

# *Bruce Conner*

*World's Greatest Drawings*

*1962 - 1992*

November 5 - 28, 1992

Opening Reception for the Artist: Thursday, November 5 5-7 pm

**CURT MARCUS GALLERY ■** 578 BROADWAY, NEW YORK, NY 10012 226 -3200

**DNE-MAN**

**BRUCE CONNER**

**ASSEMBLAGES**

**OCTOBER 15 TO NOVEMBER 2, 1963**

**THE SWETZOFF GALLERY 119 NEWBURY  
STREET IN BOSTON**

# Bruce Conner





# *Tapestries*

*and Drawings, Paintings, Sculpture and  
Wood Engraving Collages*

12 October – 19 November 2005

## **Gallery Paule Anglim**

14 Geary St. San Francisco CA 94108 415.433.2710

Fax 415.433.1501 Email [anglim@gallerypauleanglim.com](mailto:anglim@gallerypauleanglim.com)

Tuesday to Friday 10-5:30 Saturday 10-5





Plus  
**THE SLEEPERS**

**Elizabeth**

11pm  
Thursday  
Feb 16

ADWAY  
NGISCO

**MABUHAY**  
GARDENS

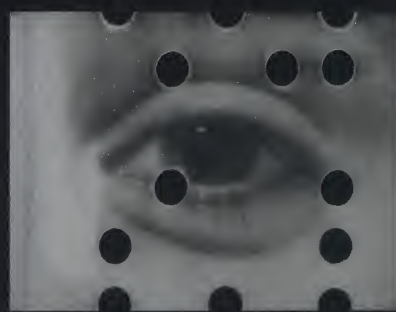
TELEPHONE  
415 956 1115

POINTS CAN BE PURCHASED AT ALL B&B OUTLETS FOR THOUSANDS REWARDS

# BRUCE CONNER

PUNKS (1978) AND DEAD ASHES (1997)

EVE-RAY-FOREVER (1965/2006)



October 20 to November 24, 2007

Opening reception at the Michael Kohn Gallery

Saturday, October 20

6 – 8 PM

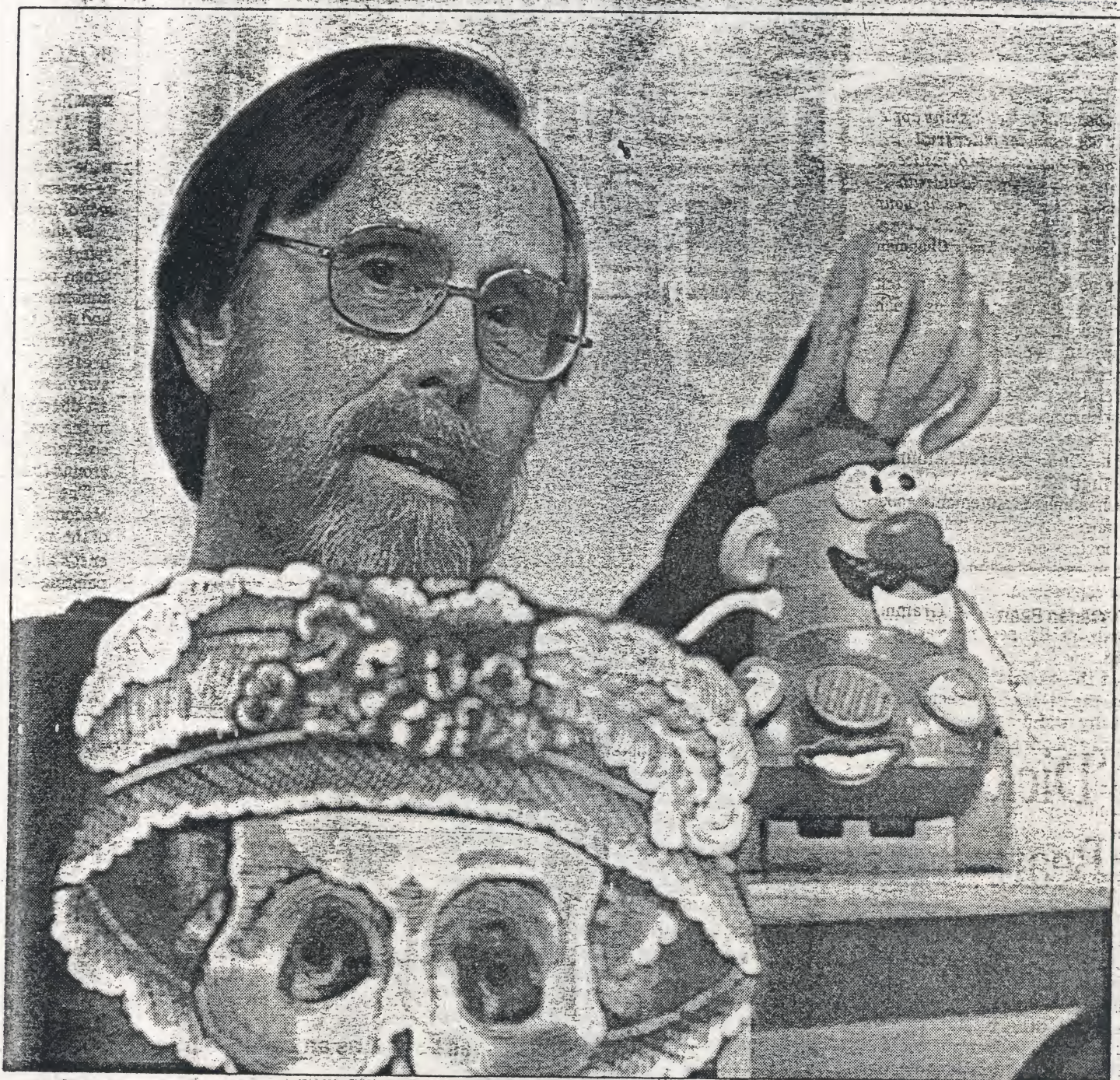
## MICHAEL KOHN GALLERY

8071 Beverly Blvd. Los Angeles, CA 90048

[www.kohngallery.com](http://www.kohngallery.com) 323 658 8088 [info@kohngallery.com](mailto:info@kohngallery.com)

Above: Bruce Conner, *EVE-RAY-FOREVER*, 1965/2006, 3 Screen DVD Projection

Reverse: Bruce Conner, *RICKY WILLIAMS AND DE DETROIT AT MABUHAY GARDENS*, 1997, mixed media, 23 1/4 x 16 inches



Conner at his home near San Francisco: "Essentially the artist is denied a voice about the course of his own life and work." JAMES PEASE



"The Artist" (1990) is on display in Santa Monica.

## Bruce Conner

*Continued from Page 4*

says with a laugh. "I am, however, retired. It's been two years since I did a drawing, and prior to that I hadn't done much else for several years. Contracting a fatal illness is a wonderful device for helping you be aware of things in a different way, and I've simplified my life quite a bit in the past few years. I'm on a restricted diet and I've learned to pace myself. Most people with this illness don't survive more than three years and I was diagnosed four years ago, so I'm living on free time. I'm quite happy to be here too."

Born in McPherson, Kan. in 1933, Conner was raised in Wichita, which he describes as "a repressive place. It was the kind of town where anybody who deviated from the norm was ostracized, and culturally it was pretty isolated, so I had to educate myself."

"There was a collection of paintings and sculpture at the Wichita Museum," he recalls, "and some of that work made a big impression on me. William Harnett has been an important influence on all my work, and I first encountered his art at that museum. Harnett uses objects compositionally and tells stories with the objects he uses, so I learned a lot from him. They also had work by Albert Pinkham Ryder and George Gros that I liked quite a bit. I worked there as a museum guard for a while, so I got to know the work pretty well."

"As to the environment at home, my mother encouraged me to be creative but my father wanted me to be a businessman like him. He was disappointed in me for a long spell, but once I started selling work and being written about in magazines he decided I was a prize," he says with a laugh.

**R**outine though Conner's childhood was, the doors of perception began opening early for him. As a young boy, he recalls hours spent contemplating the uncountable blades of grass in his lawn, and saw terrifying faces in the wood-grain pattern of his grandmother's dresser. At age 11 he had his first mystical experience.

"It was late afternoon and the sun was shining on the rug and I was lying there doing my homework when things started changing," he recalls. "I went into this strange world and began evolving into countless different creatures and people, until finally I was very tired and very

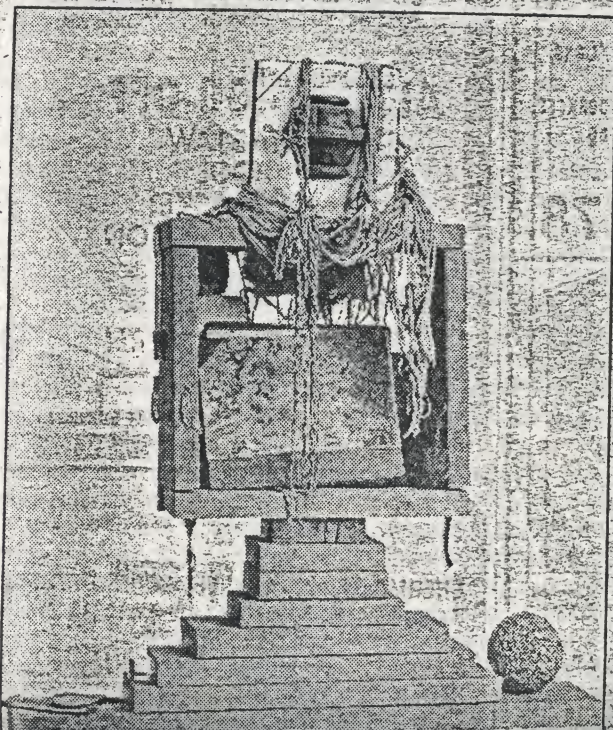


"Psychedelicatessen Owner" (1990) at Kohn Gallery

of Nebraska in 1956, and a scholarship to the Brooklyn Art Museum. While in New York he fell in with a group of people investigating Tibetan religion, the Tarot and the cabala, and those things continued to fascinate him for several years. In 1957 he left New York for the University of Colorado, met his future wife, Jean, whom he married that year, then drifted farther west.

"I went to high school with Michael McClure [a Beat poet], and after he moved to San Francisco in 1954 he called and said I should come out too," Conner says. "So in 1957 my wife and I flew here the day we were married and found an apartment far outside of North Beach. Five months later Wallace Berman moved in a few doors down from my place, and, after Wallace came up, all these people from L.A. came up too. It was a pretty exciting time to be in San Francisco. I remember taking peyote for the first time in 1958 and walking through the park wondering if anyone in the Bay Area could possibly be experiencing the same thing I was. I painted the windows of my house, made assemblages that I put out on the street, and did performances. My wife worked as a secretary at a clinic, and that's how we paid the bills."

**T**hough Conner was making art from the time he arrived in San Francisco, his assemblage style didn't coalesce until 1959-61. Sinister, fetishistic reflections on consumer-





"Deus Ex Machina" is a 1987 engraving collage.

ism and the destructive powers of time; this work incorporated decorative fragments, tattered scraps of memorabilia, mass-produced goods and erotic imagery. The binding agents he favored were wax and nylon stockings, which lent the pieces the quality of being ensnared in webs of death. A work from 1959 titled "Child" involves a charred, vaguely human form covered with wax and roughly strapped into a high chair; "Bride" from 1961 finds a figure ensnared in cobwebby nylon. His final assemblage "Looking Glass," completed in 1964, is a bleak reflection on feminine vanity. These pieces are widely regarded as Conner's greatest work, but he feels ambivalent about them and has disavowed them completely on several occasions.

"When I made those pieces I never conceived of any of them as finished," he explains. "I put a date and title on them when I first hung them on the wall, but the process wasn't finished for me at that point because one of my intentions was to create works that could evolve. I always expected my hand to be involved with the pieces again, and I sometimes sold them with the stipulation that I be allowed to rework them if I wanted to. Nonetheless, I lost control of most of them over the years. Maybe the original owner died or sold the piece or gave it to a museum—a lot of things happened.

"Consequently, there are a number of works of mine in museums that have been radically altered since I made them," he continues. "Conservators have their own sense of aesthetics and many of them have tampered with my work a lot. Maybe the piece had a nylon stocking in it with a hole in it—they'll repair the hole. Or, a piece designed to move a bit will be mounted on a board and framed in a box. Maybe they won't like the angle of an object in the piece so they'll straighten it as though it were a picture on a wall. I have a real problem with the older work because much of it is not the way it's supposed to be."

**F**ive years after moving to the Bay Area, Conner was getting a lot of positive feedback for these pieces, but by 1961 he was convinced the bomb was going to drop, so he moved to the mountains of Mexico to hide out. He found it hard to do work there, however, as there's no trash. "No one throws anything away there because people are very poor and they use every thing," he recalls.

After the birth of his son, Conner returned to the United

# Bruce Conner

Continued from Page 85

stroy. A corrosive aesthetic of outraged idealism that Conner had anticipated by decades, punk was tailor-made to his sensibility, and he spent most of 1978 at a punk club called the Mabuhay.

"I lost a lot of brain cells at the Mabuhay," he laughs. "During that year I had a press card so I got in free, and I'd go four or five nights a week. What are you gonna do listening to hours of incomprehensible rock 'n' roll but drink? I became an alcoholic, and it took me a few years to deal with that."

"Many of the punk pictures look carefully composed, but I didn't futz around with the images after I shot them, and if they didn't work out perfectly I threw them away," he adds. "There aren't many that I saved. A lot of people seem to feel that these photographs have nothing to do with the rest of my work, but if I hadn't done the collages and assemblage, I never could've spontaneously composed these photographs as I did. But, people's reluctance to accept this work as fine art is very much in keeping with art world thinking."

"Being an artist is like being a medieval craftsman," he continues. "You're expected to do one thing only, and many artists function like someone producing a line of cars. They stick with one style, and while next year's model will be a bit different, it won't differ too much from the original prototype. But I couldn't conceive of restricting myself to one medium because the medium dictates how you see things. A sculptor, for instance, sees the world in terms of three-dimensional forms. This is one of



Bruce Conner's "Anniversary Greetings," a mixed-media assemblage (1963).

the limitations of consciousness, and my way of getting around it was to develop different media almost as if I were another artist. This confused a lot of people, and they couldn't see any connection between the various bodies of work I've done. For me, however, there's a clear relationship between all these forms.

"I used to be concerned that people didn't understand my work as I did, and I worked hard to land a major museum exhibition in hopes that would clarify things a bit. But I found museum people to be so bound by the requirements of curatorship that they couldn't deal with my work. Their attitude is: 'We want to show every last assemblage you did before 1964 and maybe we'll put in a few drawings, but we're not interested in the rest of your work.'"

Highly ambivalent about the museum system and how art history comes to be written, Conner is

even more ambivalent about artworks themselves.

"I've always been uneasy about being identified with the art I've made," he concludes. "Art takes on a power all its own and it's frightening to have objects floating around the world with my name on them that people are free to interpret and use however they choose. Beyond that, I've seen many cases where artists have been defeated because the objects they made came to be perceived as being more important than they themselves were. De Chirico struggled to develop a new style of painting, but nobody was interested—they only wanted to show his own work. This is something I've experienced myself, and it's a highly unbalanced situation because essentially the artist is denied a voice about the course of his own life and work. This is something I wrestled with for years, and I finally decided I wasn't interested in fighting with my own work anymore." □

## LECTURES

■ Compiled by Mitch Koss. Send information to: Lectures Listings, Calendar, Los Angeles Times, Times Mirror Square, Los Angeles 90053. The wheelchair symbol represents accessibility and facilities for the handicapped.

### WEDNESDAY

**The Meaning of Dreams, Night Language of the Soul** (Philosophical Research Society, 3910 Los Feliz Blvd., 7:30 p.m., (213) 663-2167). Stephan A. Hoeller, \$4.

### THURSDAY

**The Mind in Men** (Philosophical Research Society, 3910 Los Feliz Blvd., 8 p.m., (213) 663-2167). Roger Weir, \$4.

## POETRY READINGS

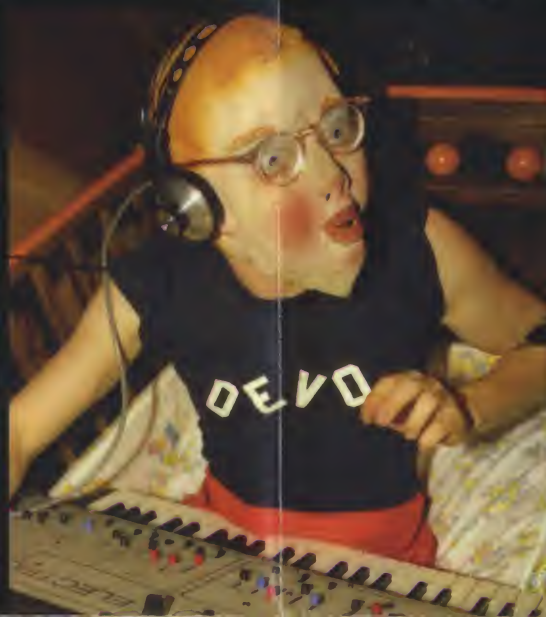
### TODAY

**The Nature Center Celebrates Poetry** (El Dorado Park Nature Center Museum, 7550 E. Spring St., Long Beach, 2 p.m., (213) 924-1972). Donna Hilbert, Lizbeth Parker, Jill Young and Steve Kowitz.



# BRUCE CONNER

MUSEUM OF CONTEMPORARY ART DENVER





# Bruce Conner

*Mabuhay Gardens*

Gallery Paule Anglim

14 Geary Street, San Francisco, CA 94108 415.433.2710

[anglim@gallerypauleanglim.com](mailto:anglim@gallerypauleanglim.com) [www.gallerypauleanglim.com](http://www.gallerypauleanglim.com)

February 29-March 31, 2012

Reception: Saturday, March 3, 4-6pm